

The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES.—Goethe.

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VOL. 44—No. 26.

SATURDAY, JUNE 30, 1866.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE.

PRODUCTION OF IL SERAGLIO.

THIS EVENING (Saturday), June 30th, will be produced MOZART'S Opera,
IL SERAGLIO.

To which will be added the Ballet Divertissement, **LA FARFALETTA.**

■ Last Week of the Subscription Season.

SECOND TIME OF IL SERAGLIO.

TUESDAY NEXT, July 3rd, MOZART'S Opera,
IL SERAGLIO.
Ballet Divertissement.

FIRST PERFORMANCE THIS SEASON OF ROBERT LE DIABLE.

Subscription Night, in lieu of Tuesday, July 17th.

THURSDAY NEXT, July 5th, will be presented, for the first time this season,
MEYERBEER'S Grand Opera,

ROBERT LE DIABLE.

Scenic Artist, Mr. Telbin, assisted by Mr. Henry Telbin and Mr. Wm. Telbin.

Isabella, Madlle. Ilma de Muraka; Alice, Madlle. Celestina Lavini (her first appearance in England); Elena, Madlle. Pancaldi; Un Prete, Signor Gassier; Ram-baldo, Signor Stagno; Alberti, Signor Bossi; First Cavalier, Signor Capello; Second Cavalier, Signor Casaboni; Third Cavalier, Signor Bertacchi; Bertramo, Herr Rokitsansky; and Roberto, Signor Tasca (his first appearance in that character).

CONDUCTOR - - - SIGNOR ARDITI.

The incidental Ballet will be supported by Madlles. Pancaldi, Diani, Borelli, Rouquet, Marie, Rigli, Dallas, A. Rouquet, Rossi, and Brune, and the Corps de Ballet.

LAST GRAND MORNING PERFORMANCE, FRIDAY NEXT, JULY 6TH.
Commence at Two o'clock. (Refer below.)

SATURDAY, July 7th, first time this season of ROSSINI'S Opera,

SEMIRAMIDE.

Assur, Signor Gassier; Oroo, Signor Foll; Idreno, Signor Stagno; Arsace, Madame Trebelli-Bettini; and Semiramide by Madlle. Titieni. Conductor—Signor ARDITI. To conclude with the Ballet Divertissement, **LA FARFALETTA.**

Last Week of Subscription Season.

TUESDAY, July 10th, VERDI'S Opera,

ERNANI.

Ernani, Signor Tasca; Carlo Quinto, Mr. Santley; Don Ruy Gomez da Silva, Signor Gassier; and Elvira, Madlle. Titieni. **LA FARFALETTA.**

GRAND EXTRA NIGHT.

WEDNESDAY, July 11th, MEYERBEER'S,

ROBERT LE DIABLE.

(Cast as above.)

HER MAJESTY'S THEATRE.—GRAND MORNING PERFORMANCE.—A Last Morning Performance will take place on Friday Next, July 6th, uniting all the Orchestral, Choral, and Scenic Resources of the Opera, and supported by the Great Artists. The doors will open at Half-past One, and the performances commence at Two o'clock precisely. Prices—Pit Stalls, 1s.; Dress Circle Seats, 10s. 6d.; Pit Boxes, 3s. 6d.; Grand Tier Boxes, 4 Guineas; One-pair Boxes, 3 Guineas; Pit, 7s.; Amphitheatre Stalls, 7s. and 5s.; Gallery, 2s. 6d. The representation will comprise the First and Second Acts of MEYERBEER'S Opera, **DINORAH.** Dinorah by Madlle. Ilma de Muraka. To which will be added the Second Act of WEBER'S Grand Romantic Opera, **DER FREISCHUTZ** (including the celebrated Incantation Scene). Agata, Madlle. Titieni. To conclude with the Third Act of BELLINI'S Opera, **LA SONNAMBULA.** Amina, Madlle. Ilma de Muraka. Conductor—Signor ARDITI.

WILLIE PAPE will be absent on a TOUR through France and Spain during the months of June and July. Communications will be forwarded by Messrs. KIRKMAN and SON.

ROYAL ITALIAN OPERA, COVENT GARDEN.

LAST WEEK BUT FOUR OF THE SEASON.

THIS EVENING (Saturday), June 30th, (for the second time this season) MEYERBEER'S Grand Opera,

L'ETOILE DU NORD.

Madlle. ADELINA PATTI, Madame L. Sherrington, Madlle. Lustani, Madlle. Sonleri; Signori Naudin, Neri-Baraldi, Ciampi, Tagliafico, Polonini, Capponi, Lucchesi, and M. Faure.

CONDUCTOR - - - MR. COSTA.

On this occasion the Opera will commence at Eight o'clock.

ARRANGEMENTS FOR NEXT WEEK.

LAST WEEK BUT THREE OF THE SEASON.

EXTRA NIGHT.

ON MONDAY NEXT, July 2nd, (last time this season) GOUNOD'S Opera,

FAUST E MARGHERITA.

Madlle. PAULINE LUCCA, Madlle. Moreni; M. Faure, Signori Graziani, Tagliafico, and Mario.

ON TUESDAY NEXT, July 3rd, MOZART'S Opera,

DON GIOVANNI.

Madlle. ADELINA PATTI, Madame L. Sherrington, Madlle. Fricci; M. Faure, Signori Ciampi, Ronconi, Capponi, and Brignoli.

EXTRA NIGHT.

ON THURSDAY NEXT, July 5th, MEYERBEER'S Grand Opera,

L'AFRICAIN.

Madlle. PAULINE LUCCA, Madame L. Sherrington; Signori Graziani, Aitri, Polonini, Capponi, Tagliafico, and Naudin.

On this occasion the Opera will commence at Eight o'clock.

EXTRA NIGHT.

ON FRIDAY NEXT, July 6th, MEYERBEER'S Grand Opera,

L'ETOILE DU NORD.

(Cast as above.)

EXTRA NIGHT.

ON SATURDAY, July 7th, DONIZETTI'S Opera,

LUCREZIA BORGIA.

Madlle. MARIA VILDA, Madlle. Biancolini; Signori Ronconi and Mario.

EXTRA NIGHT.

ON MONDAY NEXT, July 9th, AUBER'S Opera,

FRA DIAVOLO.

JULY 4TH.—HERR ENGEL'S THIRD HARMONIUM

RECITAL will take place (by kind permission) at No. 63, Inverness Terrace, Kensington Gardens, on Wednesday, July 4th, when the following distinguished artists will appear: Mesdames Parepa, de Poellnitz, and Liebhart; Mons. Jules Lefort, Madlle. Liebe (Violin), Mr. Jacques Blumenthal (Pianoforte), and Herr Louis Engel (Harmonium). Conductors—Messrs. Benedict, Handegger, Goldberg and Ganz. Tickets to be obtained of Messrs. CHARVELL and Co., 50, New Bond Street; and of Herr ENGEL, 17, Somerset Street, Portman Square.

MISS ROSE HERSEE'S THIRD AND LAST

MORNING CONCERT, July 4th, by kind permission, at Messrs. Colliard's Rooms. Artists—Madlle. Liebhart, Madlle. Linas Martorelli, Madame Ada Winans, Miss Rose Hersee, and Madame Sainton-Dolby; M.M. Cummings and Weiss, Signori Clabatti, Gustave Garcia, and Ferranti. Pianoforte, Miss Kathleen Ryan and Madlle. Delphine Lebrun (her first appearance); Harp, Mr. F. Chatterton. Conductors—Messrs. Ganz, Emilie Berger, F. Kingsbury, G. B. Allen, and Benedict. Tickets, 10s. 6d., or 3 for 21s., of Miss ROSE HERSEE, 2, Crescent Place, Burton Crescent.

THE CRYSTAL PALACE APPRECIATED.

—ONE HUNDRED THOUSAND VISITORS during the past few days. With the attractions offered for all classes, it is predicted that even this vast number will be considerably exceeded during the next few days.

See List of Attractions below:—

MONDAY.—Quiet day with the Thousand and One ordinary Attractions, and Etnardo on Terrace at Four o'clock.

TUESDAY.—Great Gathering of Five Thousand Children of the Clothed Schools. The Great Orchestra thus filled, double the width the Dome of St. Paul's, is a truly Grand Sight. It cannot be seen elsewhere.

WEDNESDAY.—Great Ballad Concert with Mr. Sims Reeves and Miss Edmonds; Madame Parepa and Mr. Weiss; Madame Sainton-Dolby and Mr. Santley. Seventeen Thousand last Tuesday. Come early. Open Ten till Ten. Palace lighted up.

THURSDAY.—WEDDING FEES.—PRINCESS HELENA'S Marriage. Combined FEES. All the Great Fountains late; to suit all, Six o'clock. A rare opportunity. Etnardo on Terrace at Half-past Six. Military Bands and late illuminated Promenade until Ten o'clock. No such sight elsewhere.

FRIDAY.—As Monday. Etnardo at Six, and Wind Band outside in Grounds for quiet evening stroll about the Gardens; now unique in beauty. Fountains at 4.30.

SATURDAY.—Immense FEES and REVELS on behalf of the ROYAL DRAMATIC COLLEGE. No description can be attempted within the limits of any ordinary or extraordinary advertisements. Programmes must be seen. At once secure Half-Crown Admission Tickets.

Price of Admission, Monday to Friday, one Shilling. On Saturday, Five Shillings; or Guinea Season Tickets, issued in July for the 12 Months, Free.

"No such Guinea's worth in the World."

Come Early—Come Late—Come Any Day—Come Every Day.

EXETER HALL.—MR. SANTLEY in "Acis and Galatea" and Locke's Macbeth music, Wednesday, July 4.

EXETER HALL.—LAST CONCERT this SEASON by the NATIONAL CHORAL SOCIETY, Wednesday, July 4th. "Acis and Galatea" and Locke's Macbeth music, &c. Conductor, Mr. G. W. MARTIN. Madame Parepa, Miss Lucy Franklin, Mr. Leigh Wilson, Mr. Santley. Pianist, Mdlle. Mariot de Beauvoisin; organ, Mr. John G. Boardman. Full band and chorus of 700 performers. Tickets, 1s., 2s., and 3s.; Numbered Stalls, 5s., 10s. 6d., 21s. Offices, 14, 15, Exeter Hall.

MADAME LAURA BAXTER will sing, for the first time, GIOVIELLO's new ballad (expressly composed for her), "Wither'd Flowers," at Mrs. BISHOP CULPHER'S Soiree Musicale, at 46, Clifton Gardens, on Monday Next, July 2nd.

MR. ARTHUR S. SULLIVAN'S GRAND ORCHESTRAL CONCERT, St. James's Hall, Wednesday evening, July 11. To commence at Eight o'clock. Mdme. Lind-Goldschmidt has kindly consented to sing on this occasion. The programme will include Mr. Arthur S. Sullivan's new symphony in E, a new MS. Overture, &c., &c. Bach's Concerto for two pianos. Vocalists, Mdme. Lind-Goldschmidt, Miss Edith Wyne, Mr. W. H. Cummings, and Mr. Santley (by the kind permission of Mr. Mapleson). Pianoforte, Mdlle. Mehlig and Mr. Franklin Taylor. Orchestra complete in every department. Principal violin, Mr. H. Blagrove. Conductor, Mr. Arthur S. Sullivan. Stalls, 10s. 6d., in Area or Balcony; Unreserved Seats, 5s. and 3s. L. COCK, ADDISON & Co., 62 and 63 New Bond Street; AUSTIN'S Ticket Office, 28, Piccadilly; and all Musiciansellers.

MDLLE. MARIOT DE BEAUVOISIN will play at Mdles. Angèle and Peschel's Matinée Musicale, Hanover Square Rooms, on Monday, July 2; and at the concert of the National Choral Society, Exeter Hall, on Wednesday, July 4.

"LOVE'S CAPRICE."—MADLLE. LIEBHART will sing H. EISOLDT's new song, expressly composed for her, at Herr L. ENGEL'S Third Harmonium Recital, and at the Hanover Square Rooms, July 2nd.

MISS ANNA HILES, MR. GEORGE PERREN and MR. WEISS will sing Randegger's Popular Trio, "I Naviganti" (the Mariners), at Scarborough, July 21st.

Published this day,

GALOP FURIEUX. (Played by Master Munday with brilliant success at the Grisi Concert, at St. Martin's Hall, and other concerts) Composed by G. B. ALLEN. Price 4s.

DUNCAN DAVISON and Co., 244, Regent Street.

MASTER MUNDAY (the remarkable child Pianist)—Pupil of the Highbury and Islington Academy of Music) will play G. B. ALLEN'S Galop Furieux, at Mr. COTTRELL'S Concert, to-night, to take place at Store Street.

MONS. JULES LEFORT will sing Herr Goldberg's new song, The Reproach ("Si vous n'avez rien à me dire"), at his Concert, the 4th July.

MISS KATE GORDON will play Ascher's Popular Romance, "ALICE," at Collard's Rooms, July 5th (Morning); at Uxbridge, July 5th (Evening); and Mrs. Mercet's Soirée, July 19th.

MADemoiselle LINAS MARTORELLI.—All communications to be addressed to her, care of Messrs. Duncan Davison and Co., 244, Regent Street.

MR. CHARLES HALL (Musical Director of the Royal Princess's Theatre) begs to announce his removal to No. 199, Euston Road, N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give finishing lessons to professional pupils in the Art of Singing on the Stage.

MR. KING HALL having completed his studies at the Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Pianoforte, Harmony and Composition, also engagements for Concerts and Soirées, be sent to his residence, No. 199, Euston Road, N.W.

MISS BERRY GREENING.

MISS BERRY GREENING requests that all communications relative to lessons or engagements, either in town or in the provinces, be addressed to her, care of Messrs. Duncan Davison, 244, Regent Street, London, W.

MADLLE. ANGELE and MADLLE. PESCHEL have the honour to announce their GRAND MORNING CONCERT at the Queen's Concert Rooms, Hanover Square, on Monday, July 2nd, 1866, to commence at Three o'clock, on which occasion they will be assisted by the following eminent artists:—Madlle. Liebhart, Madame Messent, Miss Edith Wynne, Madlle. Meia (the celebrated Lady Tenor), and Madlle. Angèle; Mr. Leigh Wilson and Mr. Herbert Bond, Signor Ferranti and Signor Ciabatta. Pianoforte, Madlle. Peschel and Madlle. M. de Beauvoisin; Violin, Mr. H. Blagrove; Viola, Mr. R. Blagrove; Violoncello, Signor Pezze; Clarinet, Mr. Lazarus; Harp, Mr. Balair Chatterton (Harpist to the Queen), and Mr. John Thomas. Conductors—Messrs. Benedict, E. Berger, and Ganz. Stalls, 10s. 6d.; Unreserved Seats, 5s.; to be obtained of Madlle. Peschel, 13, Clifton Gardens, Malda Hill; at the Principal Musiciansellers; and at Madlle. Angèle's, 20, Manchester Street, W.

UNDER MOST DISTINGUISHED PATRONAGE.

MONS. JULES MOTTES begs respectfully to announce that his GRAND MATINEE MUSICALE will take place at Collard's Rooms, on Monday, July 2nd, 1866, to commence at Three o'clock precisely, when he will be assisted by the following eminent artists:—Vocalists:—Madame Berger-Lascelles, Miss Eleanor Wilkinson, Madlles. Constance and Emilie Georgi, Miss Berry Greening, Madame Ernest Motte; Mons. Jules Mottes, Signor Ciabatta, Signor Caravoglia, and Signor Campanella. Instrumentalists:—Violin, Mons. Niedzielski; Piano, Herr Lehmeier and Mons. Ernest Motte; Harp, Mr. Aptommas. Conductors:—Mr. Francesco Berger and Signor Zamboni. Tickets, Half-a-Guinea, may be had of Mons. Jules Mottes, 14, Alfred Place, Bedford Square; Messrs. OLLIVIER and Co., Musiciansellers, 19, Old Bond Street; and of the Principal Musiciansellers.

SIMS REEVES.

THE MESSAGE, for the Pianoforte, 4s. **THE DAYS** THAT ARE NO MORE, for ditto, 3s. These popular songs, sung by Sims Reeves, arranged as brilliant pianoforte pieces by the composer, BLUMENFELD, are published by DUNCAN DAVISON, 244, Regent Street.

VOCALISTS WANTED.

VOCALISTS DESIROUS OF ENGAGEMENTS at Spiers and Pond's HALL by the SEA, Margate, are requested to address Mr. Hingston, Spiers and Pond's Offices, 35, Bridge Street, Blackfriars, E.C. The Hall will open on July 14th. It will be the largest concert-hall on the sea-coast. M. Julien will be the conductor of the promenade concerts. Soprano and Contralto chiefly wanted. State terms in application. Engagements to be for one week.

TO PIANOFORTE AND MUSICSELLERS.

TO BE DISPOSED OF, A FIRST CLASS PIANOFORTE AND SHEET MUSIC BUSINESS, situate in one of the principal cities in the north of England, established upwards of twenty-five years by the present proprietor. There is an excellent hiring trade done, amounting to from £450 to £500 per year. Profits from the sale of pianofortes, harmoniums, &c., £500 per annum. Full employment for two tuners and repairers. If taken as it now stands, the sum required would be about £4,000. The shop (with very superior house attached) is about 60 feet long and 12 feet 6 inches high, fitted up in good style with very handsome plate glass front (one square of which is 107 inches by 88 inches), in the best part of the principal street in the city; the premises, which are freehold and the property of the present Proprietor, may be had on lease or purchased. Satisfactory reasons will be given for the present owner wishing to relinquish the business. It is seldom or ever such an opportunity offers. Only principals will be treated with. Application to be made to Messrs. CHAPPELL, 50 New Bond Street; Mr. CADBY, Liquepond Street; or Messrs. J. & J. GODDARD, 68 Tottenham Court Road, London.

ROBERT COCKS & CO.'S NEW MUSIC.

BRINLEY RICHARD'S NEW MUSIC FOR THE PIANOFORTE, 3s. each, all at Half-price. No. 1. Her Bright Smile Haunts Me Still.—W. T. Wrighton. No. 2. My Early Home.—Abb. No. 3. The Liquid Gen.—W. T. Wrighton. No. 4. Jenny of the Mill.—Leduc. No. 5. Kathleen Arcon.—Abb. No. 6. The Bridge.—Miss M. Lindsay. No. 7. In Search of the Primrose.—W. T. Wrighton. No. 8. What are the wild waves saying?—S. Glover. No. 9. The Bonnie Bird.—Abb. No. 10. Chime Again, Beautiful Bells. No. 11. Warblings at Eve, Warblings at Noon, and Warblings at Dawn. 3s. each. No. 12. God Bless the Prince of Wales.—Brinley Richards. 4s.

GRIEVE NOT FOR ME. Song. Composed and dedicated to Madame Parepa, by W. T. Wrighton. Sung by Madame Parepa, at the Composer's Third Concert, Queen's Concert Rooms, Hanover Square, June 20th.

THEY TELL ME I AM QUITE FORGOT, New Ballad, by the Composer of "Her bright smile haunts me still," "The liquid gem," etc. 3s. each. Order of all Musiciansellers, and of

ROBERT COCKS and Co., New Burlington Street.

OUR ORCHESTRAL SOCIETIES.

The seventh concert of the Philharmonic Society (Hanover Square Rooms) again included but one symphony. This time, however, the reason to loyal amateurs was imperative. The Prince and Princess of Wales honoured the performance with their presence, and it is notorious that one of those illustrious personages decidedly objects to long programmes. Then the symphony was old Haydn's cheerful and masterly "Letter V"—his second best in the key of G. So who could have the heart to complain? The overtures were Hérold's flashy *Zampa* and Beethoven's splendid *Leonora* (*Fidelio*, No. 3), both, like the symphony, well played, and one at least right welcome. The solo was for violin—Spohr's *Scena Cantante*, the player M. Wieniawski, who plays Spohr as he plays every other master, in the genuine, dashing Wieniawski style. An unusual number of vocal pieces, contributed by Mesdames Harriers-Wippen and Trebelli Bettini, Signors Bettini, Bossi, and Foli (from Her Majesty's Theatre), and the Wedding March of Mendelssohn (introduced with a purpose), completed a programme which, on the whole, could hardly have satisfied subscribers. Professor Sterndale Bennett conducted. At the eighth and last concert of the season (on Monday evening), Mozart's symphony in C (No. 1), the *Eroica* of Beethoven, Professor Bennett's overture *Die Waldenymph*, the *Jubilee* of Weber, Schumann's pianoforte concerto in A minor (pianist Herr Jaell), and vocal music by Mdle. Titians and Dr. Gunz, were given, a selection at once varied and attractive. Thus the directors offered the *amende honorable* to their patrons and supporters—an *amende honorable* which (as we shall endeavour to explain next week,) was heartily responded to by the most crowded audience of the season.

Dr. Wyld's fifth and last New Philharmonic Concert (St. James's Hall) was the most brilliant and most brilliantly attended of a season which has been more than usually prosperous. The symphony was Beethoven's "C minor;" the overtures were *Der Alchymist*, *A Midsummer Night's Dream*, and the *Ruler of the Spirits*. How these grand specimens of the four most distinguished instrumental composers of modern times were performed by the fine orchestra which the Gresham Musical Professor delights in conducting we need not stop to describe. Beethoven's pianoforte concerto in G (No. 4), his last but one and best but one, was as great a treat as the symphony itself. The solo-player was Mr. John Francis Barnett, whose annual appearance at the New Philharmonic Concerts is invariably looked forward to with interest. This admirable young musician has never played better than on the occasion under notice, and was never greeted with more cordial marks of approval. It is worth recalling that the concerto in G was the piece performed by Mr. Barnett when, years ago, he made his public *débüt*, as a pupil of Dr. Wyld's, at the New Philharmonic. His progress since, both as pianist and composer, has been steady and sure. The vocal music at this concert, except the "Last Rose of Summer," and even of that Madame Grisi chose the Italian version, consisted exclusively of excerpts from Italian operas. The other singers were Madame Trebelli-Bettini, Mdle. Sinico, Signor Bettini, and M. Gassier.

At the fourth and last concert of the Musical Society of London (St. James's Hall), Schumann's fourth symphony (in E flat), though very finely played by the orchestra, under Mr. Alfred Mellon's vigilant control, was even more coldly received than some time previously at one of the New Philharmonic Concerts. This is, we are inclined to think, the least masterly and the least happy in ideas of Schumann's orchestral works. The overtures—Spohr's *Jessonda*, Professor Bennett's *Die Naiaden* and Weber's *Jubilee*—seemed much more to the liking of the audience, who bestowed most applause upon the graceful and highly-finished composition of the Englishman. M. Wieniawski created an extraordinary sensation by his vigorous, striking and original performance of Mendelssohn's violin concerto. The singers were a Madame Ada Winan and Mr. Hohler. The gentleman gave "Una furtiva lagrima" (bassoon, Mr. J. Winterbottom) in his best manner, and afforded evident satisfaction; the lady, in attempting Mozart's "Non più di fiori," from *La Clemenza di Tito*, attempted what was wholly beyond her capabilities, and though supported by the skilful accompaniment of Mr. Lazarus on the corno di bassetto, failed to make any other than an impression the reverse of the favourable. On the whole, we understand this has been the least

productive series of concerts hitherto given by the Musical Society of London. At the approaching meeting of fellows, however, a complete revision of the general laws is to be discussed—let us hope with such results as may enable the society to commence its ninth season, next spring, with new vigour and promise. It would be a pity were adverse circumstances to bring about the dissolution of an institution which, if properly regulated, might be of much benefit both to art and artists. To miss Mr. Alfred Mellon and his noble orchestra would of itself be a grievous disappointment to amateurs. We do not hear so many symphonies in a year that we can afford to dispense with the quota which, now for eight successive seasons, has been supplied by the Musical Society of London.

MILAN.

(From our own Correspondent.)

The war is the all-absorbing topic of the day, and music and theatres are to a certain extent forgotten. This is not only the case in Milan but also in all the provincial towns of Italy; and most of the managers of theatres accustomed to a summer operatic season have abandoned the idea of carrying on the operatic war for this year, and they are wise to do so, for the few managers who have been tempted to risk speculating have been obliged to close their theatres after a few recitals and with considerable pecuniary loss. It is a sad thing for the poor artists, many of whom are in a sorry plight; and, while the present excitement and uncertainty remains, managers are actually afraid even to make arrangements for the Carnival season, which, as you are aware, does not begin until the 25th December. On the other hand, if the war takes place and Italy be victorious, it will be a great boon to singers, as it will result in the re-opening of many first-class theatres in the Venetian provinces which have remained closed for many years. *Speriamo!*

In Milan there has been little worthy of remark during the last two months, the only novelty having been the performance of Cagnoni's opera *Claudia* at the Cannobiana. The libretto has been adapted from the work of George Sand and was commenced by the late Signor Marcello, a man of great talent, especially with regard to adaptations. Unfortunately death stepped in and carried him away before he had finished more than the framework of the book, and it has therefore been finished by another poet, and has not gained in the change of dramatists. Whatever *Claudia* may be as a drama it is scarcely adapted for a lyric work. There are too many recitatives, and altogether it hangs heavily, and is wearying to the listener. To do justice, however, to the composer, Signor Cagnoni, it must be confessed that he has done as much as could possibly be expected with the materials at his command, and, if his opera is not destined to become a standard work, it will, at any rate, always be remembered as the work of a conscientious musician. Besides, Signor Cagnoni has given other proofs of his sterling ability in his operas *Don Bucefalo*, *Michele Perrin*, &c., &c. His music is to a certain extent original, although an attentive and keen-eyed listener would detect that he is somewhat predisposed to the style of M. Gounod and Meyerbeer (but put Meyerbeer first) as regards instrumental treatment; and certainly the instrumentation of *Claudia* is entitled to high praise. The execution at the Cannobiana theatre was not altogether such as to assist the efforts of the worthy composer. Taken separately, the singers had all a certain amount of talent, but the *ensemble* was by no means beyond reproach. Signora Grisso sings fairly, but in *Claudia* she is entirely misplaced. Her voice is small and she labours in her singing. The barytone, Signor Brignole, has a fine voice, but makes too much use of it, and at times roars lustily in a style quite at variance with the character of the very old man he is supposed to represent. Perhaps he bears in mind the strong-lunged barytone Signor Colletti, who, in the days immediately following the Tamburini row at Her Majesty's Theatre, was wont to be applauded to the echo for his bellowing in the character of the old Doge in the *Duc Foscari*. I am sorry to perceive the admiration for bellowing singers has not yet died out. The tenorino, Signor Montanaro, does his share of the work carefully, but creates no kind of sensation. Nevertheless, the composer, at the first representation, was called forward about twenty times. This is the usual Milanese style for good, bad, and indifferent. The attendance is very moderate, the theatre being seldom more than half filled. The new opera, however, has been given some 14

or 15 times, and was performed for the closing night of the season on the 14th.

I suppose now we shall have no more music until the autumn, excepting the usual open-air season (smoking allowed) at the Stradera.

Rossini's *Guglielmo Tell* was given at the Carcano for three nights successively, but with little success, that sublime music, indeed, seeming entirely beyond the conception of modern Italian audiences. The singers are certainly not conciliated in Rossini's opera; but then it must be remembered he wrote for French artists.

A company of French artists are giving, in a portable theatre in the Public Gardens, a series of representations of Offenbach's opera bouffe *La Belle Hélène*, and with immense success. The execution is not very grand, but for a portable theatre is more than respectable and attracts crowds of persons, who appear to be delighted with the slight but pleasing melodies of the prolific French composer.

M. GOUNOD.

(A Dialogue.)

HERR VON APFEL.—What do you think of the author of *Faust*?

MONSIEUR DE ST. POIRE.—I think that M. Gounod is certainly not a great composer, and that the least defects in his best operas are absence of melody, and want of proportion and unity.

HERR VON APFEL.—True. But his profound love of the Beautiful, his instinctive horror of a set formula, and of current vulgarities, place him, at least, among musicians of the good school, who, if they do not open up new paths for their generation, prevent the sacred fire from dying out upon the altar, and, by their noble efforts, contribute to preserve intact the nobility and dignity of their art—distinguishing themselves thereby from the immense crowd of *faiseurs* and *habiles*—

MONSIEUR DE ST. POIRE.—Unhappily such is the case; just as certain virtues, certain qualities, pushed to excess, become in the long run insupportable defects, the over-elegance of Gounod and Co. very frequently degenerates into pretentious and studied refinement; their delicacy into fatiguing "Marivaudage;" and their aversion to the perfect cadence into a system invariably fixed. Hence, interminable lengthiness and dense darkness.

Endowed with a delicate and ailing nature, an eclectic musical taste, a sharp and cultivated mind, the author of *Faust* slaked his thirst at an early period in pure springs. You have only to listen attentively to a couple of bars of his music to be immediately edified as regards him. Yes, he who has sung of *Marguerite*—the musician who, without caring for the unfortunate attempts of his fellows, bravely attacked one of the most original creations of the human mind—is, at times, a delicious poet, full of tenderness and coquettish elegance. He never entertains any but lofty and noble aims. If inspiration, that mad and capricious goddess, has too frequently neglected replying to the appeal of her fervent adorer, it is none the less true that the few flashes of light with which the stinging Muse has, on two or three occasions, illuminated the gloomy brain of the artist, will, in the eyes of Posterity, suffice to excuse a number of grave sins, and procure forgiveness for many moments of lukewarmness and sterility.

M. Gounod, like the author of *Le Capitaine Henriot*, descends in a direct line from the old Italian and French masters such as Lulli, Rameau, Sacchini, &c.; he is a scholar, a seeker, a geologist, an alchemist; he has drawn forth from oblivion a quantity of formulas, processes, cadences, and turns—so many precious elements which he possesses the art of happily melting down into a style strangely composite. If you add to this frequent excursions into the rich and fertile domains of the Berliozes and Wagners, you will obtain an idea of his usual manner. . . . The vulgar may be deceived and hail him as a genius. Genuine connoisseurs, however, will never think of taking for true inspiration, or for frank originality, what is, really, nothing more than adroit eclecticism, fecundated by happy natural gifts.

I am well aware that the author of *Faust* might with justice invoke in his favour the same arguments which De Musset employed in a similar case, and proudly reply as the author of *Rolla* replied to the critics who were so ill-advised as to accuse him of being deficient in originality:

"Rien n'appartient à rien, tout appartient à tous.
Il faut être ignorant comme un maître d'école
Pour se flatter de dire une seule parole
Que personne ici-bas n'ait pu dire avant nous;
C'est imiter quelqu'un que de planter des choux."

HERR VON APFEL.—Yes, yes—the author of *Faust* is for me the living incarnation of a conscientious artist, of a true poet. Do you

know the flattering terms in which your learned chiromancer, Desbarolles, who, besides being an admirable talker, is an excellent musician, spoke of him? "He is," observed the author of *Les Mystères de la Main*, referring to the French composer, "of all our musicians the one who offers the soul the greatest amount of nourishment and more than any one else obliges it to reflect."

Do you know *Sapho*, his first essay?

MONSIEUR DE ST. POIRE.—Yes, as much as anyone can know a score after reading it two or three times at the piano. I remember a pretty cantilena sung in the second act by the *amante éplorée du beau Lesbien* (the weeping mistress of the handsome Lesbian), and, also, of a tolerably happy song for a herdsman, in which we recognise the type of that vague and monotonous melopoeia, which the worthy musician has been serving us up, with all kinds of sauces, for the last fifteen years.

HERR VON APFEL.—What do you say to the choruses in *Ulysse*?

MONSIEUR DE ST. POIRE.—Ah!—you refer to the unhappy score written in 1852 for M. Ponsard's unfortunate tragedy, I suppose?

HERR VON APFEL.—I can assure you it contains several pieces distinguished for the greatest nobleness and frankness—the chorus of the Swineherds in the first act—that of the Unfaithful Maids in the second—and above all the grave melody sung by the Faithful Maids, in reply to the voluptuous challenges of their companions.—What I like in Gounod is that he continues the tradition of the great masters, that he is the worthy son of Handel and of Bach.

MONSIEUR DE ST. POIRE.—It would, perhaps, be better if he were the son of his own works. It is a fine thing certainly for a man to restrict himself to the wretched part of an imitator and continuer! If you have nothing new to tell us, be silent! It is easily done!

HERR VON APFEL (shrugging his shoulders).—This intractable mania for turning everything into ridicule, even the most serious and most sacred subjects, will, one day or other, play you some scurvy tricks. Why, with such young madmen even the immortal Sebastian Bach himself would scarcely find favour. Yet, were not respect and filial piety sentiments entirely unknown to the present generation, no one ought to talk of this marvellous colossus without tears in his eyes and bareheaded.

MONSIEUR DE ST. POIRE.—After that, who will say that the immortal Sebastian Bach is the father of modern harmony! Despite our usual calmness, we cannot utter the name of the colossus without the conversation's becoming instantly animated and embittered! Let us return quickly to Gounod. Do you know *La Nonne Sanglante*?

HERR VON APFEL (quieted down again).—I saw it played at the Opera. Grand music, upon my word. I still recollect the fantastic interlude of the second act, a piece which our greatest masters would sign. In a few pages, all impregnated with icy sadness and sombre poetry, the composer has rendered, in the most lively and striking fashion, the horrors of night, the groans of the dead, the sobbing of the *dame en peine*—all the sinister accessories, in a word, of the famous legend on which the book turns as on a pivot. The music makes you dream of black sepulchres and white winding-sheets. The mortuary harmony leaves you panting, prostrated with emotion, pale with terror, with hair all on end! What shall I say of the third act, and with what epithets qualify the tenor's air, forming, by its rustic and gentle colouring, so happy a contrast with the tenebrous visions that have but just preceded it. Fancy a serene and fragrant melody—one of those phrases with which we meet at every page in the works of Mendelssohn or Weber, and the fresh accents of which cause you to dream of deep forests, chaste love, and calm solitudes—yes, truly—and this is the highest praise that can be accorded to a modern composer—certain passages in this admirable melody remind us, by the delicacy and suavity of their outline, of the divine gracefulness peculiar to the author of *Don Juan*, the incomparable Mozart, the most perfect musician that ever existed.

MONSIEUR DE ST. POIRE.—It was not without fear for his reputation, already greatly disputed, that M. Gounod's friends saw him, some ten or twelve years since, blindly make a rush at Molière, a writer possessed of some trifling merit—despite the grotesque assertions of M. Veillot, who called him a sparrow! The event proved they were right; and the press, the public, Paris and the provinces, all agreed in declaring that, in the *Médecin malgré lui*, there was not sufficient life and gaiety to cause people to forget the bold, clever, and nervous prose of the author of the *Misanthrope*. One of two things always happens: either the words will devour the notes, or the notes will devour the words. A man must be called Rossini—and M. Gounod ought not to have forgotten the fact—to have the right to defy a Beaumarchais to single combat, and emerge victorious from the struggle. This is the reason why *Le Barbier* is never out of the bills of the Italians and has found itself for ever ousted from the Rue de Richelieu; and why, despite its great age, *Le Médecin malgré lui* will be always performed at the Théâtre Français, while the miserable parody on it will, perhaps, never be acted again at the Théâtre-Lyrique!

HERR VON APPEL.—Two or three years since, I saw a pleasing score by the same author performed at Baden. If my memory does not deceive me, the work was called *La Colombe*.

MONSIEUR DE ST. POIRE.—Oh, yes, *La Colombe*! I fancy M. Gounod acted wisely in not hazarding this same pleasing score upon a Parisian stage. As far as I can recollect, the book is entertaining enough, but, as for the heavy strains in which the learned composer has clothed it, the comic element is conspicuous in them by its absence.

I tell you the real truth. M. Gounod does not know how to laugh. When he attempts, his laugh is ice-cold and deadly. Look at the Italians, those doctors of melody. Of all nations they alone enjoy a sky ever blue, and a sun ever warm, and with them a laugh is always boisterous, cordial and sympathetic. Hence Boccaccio and the *opera buffa*. The Frenchman, *né malin*, knows only the light and delicate smile of sarcasm and irony. Hence Voltaire and comic opera. As for the German, he never laughs at all. Hence Hegel and *Tannhäuser*. Our Gounod, who is evidently delighted to be among the fogs and naked peaks of philosophic and misty Germany, makes only rare excursions to the happy shores where the citron-tree grows, and the orange-tree blooms. Hence it comes that *Sapho*, *La Nonne Sanglante*, *Mireille*, *La Reine de Saba*, and *Le Médecin malgré lui*—immense oratorios, vast and heavy machines in which the voices play, as in *Fidelio*, the accessory and vulgar part of mere wind-instruments—are written in a strained, complicated, monotonous style, bristling with thorn-like modulations, and eccentric harmony. I say this without any evil intention, and merely to induce the worthy composer not to lose his way again in the smiling domain of the *chansonnette* and comic-opera.

(To be continued.)

MONDAY POPULAR CONCERTS.—At the last Monday Popular Concert (St. James's Hall) Schumann's quartet in A minor (his first and, on the whole, perhaps, his best) was played by Messrs. Wieniawski, Wiener, H. Blagrove and Piatti, with such wonderful spirit, and so much to the gratification of the audience, that the *schizzo* was encoired and the performers were called for at the end. Still more interesting was Schubert's B flat trio, for pianoforte (Mr. Hallé), violin (M. Wieniawski), and violoncello (Signor Piatti), "his most individual and original piece," according to Schumann, and apparently a favourite at these concerts, where it had already been heard five times. M. Wieniawski produced the never-failing effect in J. S. Bach's extraordinary *Chaconne*, with variations (violin alone), his manner of executing which is peculiar to himself, and differs in some respects from that of Herr Joachim; while Mr. Charles Hallé played Beethoven's solo sonata, Op. 7 (in E flat), with that classic repose that becomes his performances so well. The other quartet was Mozart's No. 6 (in C), beginning with the short *adagio*, the extraordinary dissonances in which not only excited the anger of the Italian Sarti, Cherubini's master, but have since puzzled the wits of the most erudite pedants of Germany. The vocalist was Miss Edith Wynne, who obtained a well-merited encore for her charming singing of one of Mr. A. S. Sullivan's most charming Shakespeare songs—"Orpheus with his lute." Mr. Benedict was the accompanist. At the last concert of the eighth season—the 216th from the beginning (Monday)—the programme is to be more than usually varied. M. Wieniawski is to lead a quartet and play a solo; solos for pianoforte and violoncello are put down for Mr. Hallé and Signor Piatti; Madame Arabella Goddard will play a duet with Signor Piatti, and, with Mr. Hallé, one of Mozart's sonatas for two pianofortes; Miss Banks and Mr. Santley are to sing, and Mr. Benedict to accompany the songs.—*Contemporary*.

Mdlle. MATHILDE MARTIN, well and favourably known as a pianist, gave her *matinée* at the Queen's Concert Rooms, on Monday, the 11th instant. Beethoven's Trio in D major, with Herr Strauss as violinist, and M. Vieuxtemps as violoncellist, exhibited the young lady's ability and feeling in a very fair light. Mdlle. Martin also played a Romance by Balbastre, a composer who flourished in the last century; Schumann's *Nachstruck*; an *Impromptu* by Schubert; Mendelssohn's "Andante and Presto agitato;" a *Scherzo* by Chopin; and, with the above-mentioned artists, W. S. Bennett's Trio in A major; winning distinguished honour in all. Herr Strauss and M. Vieuxtemps played solos; Mdlle. Elvira Behrens, in some German *lieder*, pleased excessively; and Mr. Patey, in his new song, "A message from the deep," won much laudation. Messrs. Deacon and Hargitt presided at the pianoforte. B. B.

"MARINILLA."—M. Ascher's *impromptu mazurka* "Marinilla" has been played by the band of the first Life Guards at the Botanical Gardens and other *fetes* with great success this season.

ORGAN FOR THE WESLEYAN CHAPEL.—Francis Lycett, Esq., a most liberal supporter of the general schemes of the Wesleyan Church, as well as a generous contributor to congregations with which he is more immediately connected, has announced his intention to present to the chapel in this city an organ, an order for the construction of which has been given, and it is expected that it will be erected and opened within a month. The following is a description of the instrument:—

Two Manuals and Pedal Organ, consisting of Great Organ, compass CC to G in alt., Swell Organ, CC to G in alt., and Pedal Organ CCC to F; 30 notes. The contents of the Great Organ are—

1. Open diapason, metal 8 feet	56 pipes.
2. Stopped ditto, wood and metal 8 feet	56 "
3. Dulciana to tenor C, ditto 8 feet	44 "
(Grooved into stopped diapason bass.)	
4. Principal metal 4 feet	56 "
5. Flute ditto 4 feet	56 "
6. Fifteenth ditto 2 feet	56 "
7. Mixture (three ranks) ditto various	168 "
8. Trumpet (slider prepared).	

SWELL ORGAN.

9. Open diapason, tenor C, metal 8 feet	44 pipes.
(Grooved into stopped diapason bass.)	
10. Stopped diapason wood 8 feet	56 "
11. Principal metal 4 feet	56 "
12. Piccolo wood 2 feet	56 "
13. Cornopean, brass mitred, metal 8 feet	56 "
14. Oboe, tenor C ditto 8 feet	44 "
15. Clarion (slider prepared).	

PEDAL ORGAN.

16. Bourdon, 16 feet tone	30 "
16. Bass Flute, 8 feet tone	30 "

COUPLERS.

18. Swell to Great	5 composition pedals.
19. Swell to Pedal	viz., 3 to Great
20. Great to Pedal	2 to Swell.

SUMMARY.

Great Organ	492 pipes.
Swell	312 "
Pedal	60 "
	864

The pedal organ was originally intended to contain open diapason 16 feet tone, and stopped diapason 16 feet tone, but, owing to want of space at that part of the chapel where the organ is to be placed, the bourdon and bass flute have been substituted. The maker is Mr. Charles Brindley, Sheffield, the lowest of three competitors.—*Worcestershire Chronicle*, 6th June.

SUNDERLAND.—(Abridged from *The Sunderland Herald*, June 22.)—On Monday night, a company, under the management of Mr. G. B. Loveday, opened a short season of English Opera in the Lyceum Theatre. The piece selected for their *début* was Balfe's *Rose of Castille*. Madame Lancia, the prima donna who sustained the role of the Queen, possesses a voice of beautiful quality, and uses it in a truly artistic manner. She sang the two ballads, "The convent cell," and "I am but a simple peasant girl," with much brilliancy and grace, and installed herself a prime favourite with the audience. Miss Annie Leng, the contralto, sang and acted gracefully as the coquettish maid of honour. Mr. Brookhouse Bowler, the tenor, gave with much effect the popular ballad, "I am a simple muleteer." On Tuesday night, M. Gounod's *Faust* was produced for the first time in Sunderland to a brilliant house, full in every part. With the resources at command, a perfect rendering of the composer's setting of Goethe's immortal work was not to be expected. Madame Lancia was an admirable representative of Marguerite, her sweet, liquid voice, natural dramatic action, and sensitive appreciation of the part combining to make the performance a great treat. Mr. Rowland possesses natural advantages for the part of the Mephistopheles. Mr. B. Bowler went through the role of Faust with much spirit—perhaps a little too much at times. Mr. Grantham's Valentine was a superior performance, and the chorus was powerful and worked well. On Wednesday night, *Il Trovatore* was produced. Madame Lancia was a fine representative of Leonora; Mr. Bowler was successful as Manrico; and Mr. Rowland was a good Count di Luna. Last night, Mozart's *Don Giovanni* was produced for the first time in Sunderland. Mr. Rowland was Don Giovanni, and Mr. Bowler, Don Ottavio. Madame Lancia sang the music of Donna Anna in a graceful and finished style, and Miss Annie Leng was respectable as Zerlina.

THE LAST MONDAY POPULAR CONCERT

OF THE SEASON.

ST. JAMES'S HALL.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

THE DIRECTOR'S BENEFIT,

ON MONDAY EVENING, JULY 2ND, 1866.

To Commence at Eight o'clock precisely.

PROGRAMME.

PART I.

- QUARTET, in G, Op. 18, No. 4, for two Violins, Viola, and Violoncello—MM. WIENIAWSKI, L. RIES, HENRY BLAGROVE, and PIATTI *Beethoven.*
 SONG, "Sleep, thou infant angel"—Miss BANKS *Glinka.*
 IMPROMPTUS, in C minor and E flat, Op. 90, for Pianoforte alone—Mr. CHARLES HALLE *Schubert.*
 SONATA, in A major, for Violoncello, with Pianoforte Accompaniment—Signor PIATTI *Boccherini.*
 RECIT., } Mr. SANTLEY
 AIR, }
 TEMA CON VARIAZIONI, in D, for Pianoforte and Violoncello—Madame ARABELLA GODDARD and Signor PIATTI *Mendelssohn.*

PART II.

- SONATA, in D, for Two Pianofortes—Madame ARABELLA GODDARD and Mr. CHARLES HALLE *Mozart.*
 SONGS—Mr. SANTLEY
 ELEGIE, for Violin, with Pianoforte Accompaniment—M. WIENIAWSKI *Ernst.*
 SERENADE, "Quand ta chantes berce"—Miss BANKS (with Violoncello obbligato, Signor PIATTI) *Gounod.*
 TRIO, in G major, for Pianoforte, Violin, and Violoncello—Mr. CHARLES HALLE, M. WIENIAWSKI, and Signor PIATTI *Haydn.*
 Conductor - - - - - Mr. BENEDICT.

Sofa Stalls, 5s; Balcony, 3s; admission, 1s. Tickets at CHAPPELL & Co.'s, 50, New Bond Street; KEITH, PROWSE, & Co.'s, 48, Cheapside; and at AUSTIN'S, 28, Piccadilly.

MR. CHARLES HALLE'S BEETHOVEN RECITALS

The remaining Two Recitals will take place in the

ST. JAMES'S HALL,

Wednesday, July 4th, and Wednesday, July 11th.

Commencing each day at Three o'clock precisely.

At the SEVENTH RECITAL, Mr. HALLE will play the

Sonata in E flat major, Op. 81,
("Les Adieux, L'Absence et le Retour"),

Sonata in E minor, Op. 90,

Sonata in A major, Op. 101,

Grand Sonata in B flat major, Op. 106.

At each performance two vocal pieces will be given. The Programmes will contain descriptions, historical and analytical, of the Sonatas as they occur.
 Mr. HALLE will not play at any Morning Concert this season, except at the Eight Recitals here announced.

Prices of Admission: Sofa Stalls, numbered and reserved, £2 2s. for the Series; Single Tickets, 10s. 6d.; Balcony, £1 11s. 6d., for the Series; Single Tickets, 7s.; Unreserved Seats, £1; Single Tickets, 3s. Subscriptions received at CHAPPELL and Co.'s, 50, New Bond Street; the Ticket Office of St. James's Hall, 28, Piccadilly; of Mr. CHARLES HALLE, 11, Mansfield Street, Cavendish Square; and of the Principal Music Publishers.

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TO CORRESPONDENTS.

GOOD LUCK MY LEVY.—Signor Tascia played Pollio last season, at the Royal Italian Opera, to the Norma of Madame Galetti. The Norma of the previous season was Madame Lagrua, who, we are happy to add, did not break her leg, but merely sprained her foot.

Mr. SHIBLEY BROOKS.—*Ministrant* is a bacchie.Mr. HORACE MAYHEW.—*Audire* is an antibacchie.Mr. HARMONY SILVER.—*Charitas* is an amphimacer.

Mr. HENRY FARNIE.—*Florentes* is a molossus. There are no molossuses in *Ulysses*. There are no tribrachs, but dactyls, trochees, iambs, and spondees many. Very few pyrrhics.

Mr. JOHN ULLA, M.E.—*Avoirdupois* is a choriambus.

Dr. MOON.—There is no such thing as a foot of one syllable. Every foot must have at least two syllables, just as every man and every woman must have at least two feet—therefore, at least four syllables. Q. N. E. D. Ulla is both a pyrrhic and an empyrrhic. Tolderololl would be a choriambus.

DEATH.

On Thursday last, PERCY, the beloved son of Mr. SIMS REEVES, in the ninth year of his age.

NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVIDSON & Co.'s, 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVIDSON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON, SATURDAY, JUNE 30, 1866.

THE MUSICAL FESTIVAL AT HAMBURG.

SIR,—The long-announced Musical Festival at Hamburg came off last month, and was inaugurated with a performance of Handel's *Messiah*, in the church of St. Michael. That this large edifice, which can accommodate 4000 persons, should only be about half full, was a fact for which it is easy to account; the present state of affairs excites the most anxious misgivings in all classes. Nevertheless, the interest taken by the public in the proceedings increased each day, for the performance of *The Messiah* was marked by an unusual combination of talent. The chorus, made up of the choruses of the several local academies, was exceedingly good; the orchestra, highly satisfactory; and the organ, which possesses 80 registers, played by Herr Franz Weber of Cologne. There is certainly something magnificent and grand about the performance of an oratorio in a church, especially in one like St. Michael's, the acoustic qualities of which are so favourable that even the gentlest piano can be distinctly heard in the very furthest corner. In consequence of the indisposition of Madlle. Therese Schneider, Madame Jenny Lind-Goldschmidt undertook the whole of the soprano music. The other solo singers were Madlle. Bettelheim, Herren Gunz and Stockhausen.

The second day's performance took place at 7 o'clock in the evening, in Sagebiel's handsome new room, or hall, which can contain with ease, down below, from 1,300, to 1,400 spectators. The galleries are arranged similar to those of the new Düsseldorf Tonhalle, and afford room for twelve or thirteen hundred more.

The orchestra is arranged like that in Exeter Hall, London, that is, it rises pretty abruptly, so that the conductor, though standing below, can be conveniently seen by every one. Like St. Michael's church, this hall is distinguished for its excellent acoustic qualities. —The programme included the "Ode on St. Cecilia's Day;" the scene of the Furies from Gluck's *Orpheus*; and Beethoven's *Ninth Symphony*, the Ode being conducted by Herr Otto Goldschmidt, and the two other works by Herr Julius Stockhausen. The "Ode on St. Cecilia's Day" was introduced to the Rhinelanders at the Düsseldorf Musical Festival of 1863, when, as on the present occasion, Madame Jenny Lind-Goldschmidt and Herr Gunz sang the vocal solos. One of the gems of the performance was the rendering of the soprano air, No. 4, in G minor. It was sung by Madame Goldschmidt, accompanied on the organ by Herr Weber, and the violoncello by Herr Lindner, of the Royal Band, Hanover, who proved himself a consummate artist. The organ is very small, but its tone is soft and agreeable. Herr Gunz gave the tenor music very well and characteristically. Of the solo instruments, the violin, flute, and trumpet merit especial mention.—The execution of the *Ninth Symphony* was highly spirited. At the head of the violinists were Herren von KönigsLöw, of Cologne, and Böie, of Altona; among the double-bassists were Herren Müller, of Darmstadt, and Breuer, of Cologne. All the wood instruments were good; the horn and trumpet, admirable, as were, also, the kettle-drums. The vocal solos were entrusted to Madlle. Mandl, of Hamburg; Madlle Bettelheim; Herren Gunz and Stägemann. Herr Stockhausen deserves commendation for the mode in which he conducted generally, but there were very many details which did not please everybody. The writer of these lines, for instance, was among those who were not contented, because he is no advocate for the individual conception of classical works, and believes that for any musical composition, no matter what, there is only one correct tempo, and only one correct mode of performance, even when it is not so easy at once to seize the true spirit of the composition from its form. Thus it struck many persons that the *molto vivace*, $\frac{3}{4}$ time, in the *Scherzo*, was taken so quickly, that for the *presto*, $\frac{3}{4}$ time, it was scarcely possible to increase the pace. Now and then, too, the pace wavered. The *Adagio*, on the other hand, in consequence of the *andante moderato*, $\frac{3}{4}$ time, being taken too slowly, failed to come out with sufficient prominence, when compared with the *Adagio molto e cantabile*, $\frac{3}{4}$ time. But what struck musicians more than anything else, was the tempo of the recitatives for the basses in the introduction to the finale. Stockhausen made them play *presto*, and, at the rehearsal, justified this galloping pace by the fact that he, as a singer, could read the recitative in no other way, etc. Many members of the orchestra thought a singer ought to know best what *Recitativo* meant, namely, a piece of elocution or declamation, that can be introduced as well into a *presto* as into an *adagio*, and yet hold its own. As, however, freedom of speech is not yet introduced into orchestras, and as musicians have not got to such a pitch that every member of a band can follow his own notions concerning the way in which a solo should be played, as a leader of the most modern school once asserted he might do, the recitative was given *presto*.

On the third day, the concert took place at half-past six, p.m., in the same locality. Among the works performed were the overture to *Der Freischütz*; the *Schöne Melusine* overture; the second part of Schumann's *Paradies und die Peri*; and a Violin Concerto by Viotti. Weber's overture was enthusiastically encores and repeated. Viotti's Violin Concerto was executed by Herr Joachim in a style which, even for Herr Joachim, was marvellous. The *Adagio* especially was a wonderful strain of song, and the interpolated cadences were magnificent.—The singers in *Paradies und die Peri* were Madame

Goldschmidt, Mdles. Mandl, Bettelheim, Herren Gunz, Stägemann, and Stockhausen. Despite the numerous repetitions at rehearsal, the wind-instrument players made several serious mistakes at the performance. On the art of rehearsing judiciously, without losing time; of pointing out an error instantly and clearly, and saying how it is to be remedied, without tiring the band, and thus causing neglect rather than increased attention, etc., on this art, so useful to every conductor, there ought to be a book written, and, what is more, seriously studied by ninety-nine conductors out of a hundred. Mendelssohn's *Schöne Melusine* overture was well played, but not redemanded.—In the way of solo singing, Madame Goldschmidt's rendering of the soprano air, from *Il Rè Pastore*, by Mozart, was something to be remembered, as the reader will easily believe when he learns that the accompanist—for there is an *obbligato* violin accompaniment—was no less a person than Herr Joachim himself. The concert was brought to a conclusion by a repetition of Handel's "Hallelujah." The whole proceedings wound up with a supper in the Victoria Hotel; and thus ended a festival, which, despite the threatening aspect of political affairs, proved a decided success. CAPER O'CORBY (Muttin).

D. Peters, Esq.

MR. A. W. Thayer, that nobly enthusiastic American, to whom the lovers of Beethoven's music are so deeply indebted, has addressed the following letter to the Editor of the *Leipziger Allgemeine Musikalische Zeitung* :—

"I have just heard that a new lithographed portrait of Beethoven, by Kriehuber, after an oil painting in the possession of Beethoven's family, has recently been published by Artaria, Vienna. The original is the knee-piece of which Schindler speaks (vol. 1, page 287, 1st. edition), though he knows nothing about its pedigree. As I was fortunate enough to become acquainted with the painter some weeks before his death, and as I spoke to him on the subject, I am in a position to furnish you with certain particulars. The late Herr Mähler, a native of Coblenz, went to Vienna in the autumn of 1803, and was introduced at Beethoven's, as a Rhinelander, by Stephan von Breuning. The young man was, in his leisure hours, a poet, a musician, a composer, and a painter. The public is indebted to him for a great many portraits of Viennese composers, which are now in the possession of the 'Gesellschaft der Musikfreunde' in Vienna. The portrait in question was painted not earlier than 1805, nor later than 1807. After the lapse of so long a period, Herr Mähler was no longer able to give the exact date. I possess several copies of letters of Beethoven to Mähler, and in one of these this portrait is mentioned. Beethoven was painted once more by the same gentleman in 1817; this picture was purchased, after Mähler's decease, by Professor Karajans, of Vienna, in whose possession it still is."

Thinking the readers of the *Musical World* would not object to see a letter from A. W. Thayer even about a portrait of Beethoven, I was at pains to toss it into English. By the way, the mention of the *Musical World* reminds me of the fact that Volume I. of Mr. Thayer's long-promised "Life of Beethoven" has at length come to pass—a fact welcome not only to the *Musical World* in particular, but to the world of music in general.

D. Peters, Esq.

ABRAHAM SILENT.

THE second volume of Herr Otto Hübner's *Vergleichende Statistik Europa's*, just published, contains the following interesting particulars :—

"There are in Europe 1480 theatres, though not more than 298 regular companies. Of these theatres, 397 belong to France; 296 (with Venetia, 348) to Italy; 168 to Spain; 159 to Great Britain; 152 to Austria; 115 to the minor German States; 76 to Prussia; 44 (10 to Poland) to Russia; 34 to Belgium; 23 to the Netherlands; 20 to Switzerland; 10 to Sweden; 8 to Norway; 16 to Portugal; 10 to Denmark (5 to Schleswig-Holstein); 4 to Greece; 4 to Turkey; 3 to Roumania; and one to Servia. France possesses 61 regular companies; the smaller German States, 46; Great Britain, 39; Austria, 34; Prussia, 32; Italia, 24; and Russia, 15. Of cities, those which boast of the largest number of theatres are Paris, with 40; London, with 26;

Naples and Milan, with 13 each; Rome, Turin, and Brussels, with 10 each; Berlin, Vienna, and Florence, with 9 each (in the case of Vienna, the Music Halls and "Meidlinger" Theatres appear included in the calculation); Madrid, Venice, and Genoa, with 8 each; Seville, with 6; Lisbon, Amsterdam, Hamburg, St. Petersburg, Bologna, Leghorn, and Verona, with 5 each."

Taking the whole of Europe, there is 1 theatre to every 190,000 inhabitants. The highest number of theatres comparatively speaking are possessed by Italy, where there is 1 for every 75,000 inhabitants; by Spain (1 to every 93,000); France (1 to every 110,000); Switzerland, Belgium, and the smaller German States (1 to every 150,000); the Netherlands and Great Britain (1 to every 184,000); Norway and Austria (1 to every 243,000); Portugal, Denmark, Sweden, and Greece (1 to every 380,000). The fewest theatres in proportion to the population are to be found in Russia (1 to every 1,360,000 inhabitants), and the Balkan Peninsula (1 to every 2 millions, nearly). Comparatively, therefore, Italy has eighteen times as many theatres as Russia.

—O—
OTTO BEARD.

HER MAJESTY'S THEATRE.

On Saturday, *Der Freischütz*—last appearance (I regret to say) of Mongini.

On Tuesday, *Norma*—Titens as Norma; Tasca (first appearance at H. M. T.) Pollio.

On Thursday, *La Sonnambula*—Ilma de Muska as Amina; Tom Hohler (first time) as Elvino.

To-night (first time) *Il Seraglio*.

B. B. BAKER.

ROYAL ITALIAN OPERA.

On Saturday, *La Traviata*—first appearance of (*très*) Desirée Artot; the other parts by Vestri, Fancelli, Tagliafico, Capponi, Graziani.

On Monday, *L'Africaine*.

On Tuesday, *Il Barbiere*.

On Thursday, *L'Etoile du Nord*; Faure as Peters, Adelina Patti (first time) as Catherine. Immense success (of this anon).

Last night, *Fra Diavolo*.

To-night, *L'Etoile du Nord*.

B. B. BAKER.

FESTIVAL OF THE THREE CHOIRS.

—O—
WORCESTER, SATURDAY.

SIR,—The programme of the festival of 1866, as far as relates to the sacred music (the morning performances at the cathedral), has now been definitively settled, with the various parts allotted to the principals. The list of engagements made for this meeting (which includes Mdle. Titens as *prima donna*, with Sims Reeves, Santley, and Madame Sainton-Dolby) has already been published. Until some half-dozen years ago, these festivals always opened with full cathedral service, the *Te Deum* selected being invariably that composed by Handel in honour of the victory of Dettingen. Now they are confined to daily morning services at an early hour. But this year the "Dettingen" *Te Deum* will form part of the first morning's (Tuesday's) selection of sacred music, Haydn's *Creation* being the other chief feature. Mendelssohn's anthem, "Hear my prayer," with a selection from Costa's *Naaman*, make up the programme. On the second morning will be given Mendelssohn's *Elijah*, Mr. Santley taking the part of the Prophet, Mr. Sims Reeves and Mr. Cummings dividing the tenor solos. Mdle. Titens sings "Hear ye, Israel." The third morning will open with Spohr's overture to the *Last Judgment*, followed by Beethoven's *Service in C*, a selection from Handel's *Joshua*, and Mendelssohn's *Hymn of Praise*. On the last morning, as usual, the *Messiah* will be given entire, all the principals assisting, and Titens singing the divine air, "I know that my Redeemer liveth." The programme of the secular concerts has not yet been definitively settled. PERRY OF WORCESTER.

D. Peters, Esq.

[A poorer programme has seldom been devised for a Worcester festival.—A. SILENT.]

THE KING AND THE WAGNERITE.

SIR,—In consequence of the attacks made upon himself personally by the ultramontane press of Bavaria, Herr von Bülow has been induced to tender his resignation to the King of Bavaria, from whose Majesty he received the following letter:—

"MY DEAR HERR VON BÜLOW,—After, by my desire to see you in Munich by the side of the Master, Richard Wagner, co-operating towards the realisation of his noble art-purposes, so highly honourable to German intellect, I induced you, now a year and a half since, to give up your position in Berlin for the small advantages I was able for the time to offer you. Nothing can be more painful to me than to find that, in consequence of the hopes I founded on you, I exposed you previously, but more especially very recently, to the hostility of certain public papers of Munich, and finally to reflections on, and insults to, your honour, which, I can easily understand, must have exasperated you to the utmost. As your disinterested and most worthy behaviour is known to myself, just as your incomparable professional efforts are known to the public of Munich; as, furthermore, I have been enabled to become most intimately acquainted with the noble and high-minded character of your respected wife, who with compassionate affection stood by the friend of her father, her husband's model, to console him, it remains for me to investigate what is inexplicable in this criminal and public defamation, and, after gaining a clear insight into the disgraceful affair, to cause justice to be done, with unsparing severity, upon the evil-doers.—Should this assurance not be sufficient to cause you if not to forget, at any rate, out of consideration for higher objects, to bear, with a certain amount of equanimity, what you have suffered, and if I should not in consequence prevail upon you, as I most anxiously desire, to hold out, or temporarily retain your post, nothing would be left for me, besides seeing that justice is done, but to give especial expression to my appreciation of you, a feeling of which I desire to-day to afford testimony by this letter and the warmest assurance of my really high esteem for you and your respected lady.—Your warm well-wisher,
The 11th June, 1866. LUDWIG.

It would, perhaps, be as well, after this proof of insanity on the part of the youthful *roitelet* were he to abdicate in favor of a united Germany. What is your opinion, Mr. Editor D. Peters?—S. T. TABLE.

[Mr. Editor D. Peters would be of opinion that His Majesty of Bavaria was no worse off with the Wagnerbundler than his governor with the Lola. Mr. Editor Peters would prefer the company of the Lola to that of Herr Bülow, and the company of Herr Bülow to that of Herr Wagner, and the company of Herr Wagner to the company of the Ultramontanes. Without being schismatic, Mr. Editor D. Peters is eminently cismontane, although he finds Worthing a very dull spot, or rather very dull spots, and its sands (though smooth) monotonous and dreary. He would return to Brighton, but for standing in fear of Mr. Shaver Silver, who has the Ronconophobia and foams in the P. M. G. Mr. Editor Peters dreads being bitten, because he has been informed by a *medicus* that the Ronconophobia leads to the Mariophobia (and he is a Mariolator), and the Mariophobia to (worse yet) the Pattiphobia, a symptom of which is the Luccamania, whereof a man (after much foaming) goes stark and dies. Mr. Shaver Silver has bitten Mr. Greenhorn and the Searcher after Molluscs already. Such would be the opinion of Mr. Editor D. Peters. Nevertheless, he would admire the courtesy of the King, the love of Ludwig for Richard and for Hans and for Frau Hans.—ABRAHAM SILENT (D.D.)]

BENEFIT CONCERTS IMPROVING.—A glance at some of the most attractive of the benefit concerts is all we can afford. As a rule they have shown a higher tendency than usual. Miss Agnes Zimmermann, one of our very best pianists, has given three "Recitals," at which, among other things, she played two of the later sonatas of Beethoven (Ops. 101 and 110—in A and A flat), Schumann's sonata in G minor, Op. 22 (a dry and labored work), and a new sonata in the same key, composed expressly for her by Mr. G. A. Macfarren, besides music by Bach, Handel, Mozart, Mendelssohn, W. S. Bennett (*Rondo Piacetole*), &c., with a *Canon, Sarabande, and Gigue* of her own composition. Her programmes, thus invariably full of interest, have elicited considerable attention in the musical world and her performances have met with general praise.—*Contemporary*.

BRIEF BRIEFS.

SIR,—The admirers of Herr Richard Wagner in Munich forwarded him, on his last birthday, a silver laurel-wreath. This evoked the annexed reply:—

"The beautiful and significantly gratifying* present which, in your own name as well as on the part of several lovers of my art in Munich, you forwarded me on my birthday, touched me the more profoundly from the fact of its being accompanied by an address, signed by the friendly donors, which afforded me in every respect the purest satisfaction. Through it I make the acquaintance of friends, after having devoted the little intercourse I kept up with society, during my stay in Munich, to attempting the reconciliation of enemies, with whom my calling brought me in contact. What I was unable to effect, the high-minded friendship you now manifest for me causes me to regard as valueless; for the future, I feel delighted that I shall be able to devote my endeavours to gain friends solely to preserving the friendship spontaneously offered me. That you expected my return so soon, would almost grieve me, if I were obliged to assume that you could believe me capable of preferring my own personal well-being to the serious considerations which must still keep me away from Munich. The magnanimous partiality with which my high benefactor blessed me was made the pretext for machinations and agitations, aiming—as I feel it—at nothing more nor less than the weakening and abasement of a power and dignity, towards which no one had previously behaved in Bavaria save with the deepest respect. To bring to light the real reasons at the bottom of all this, my permanent and complete absence, even when my high-minded patron desired my return, struck me as the sole means in my power, in order at the same time to serve my high benefactor in the manner already mentioned and so highly important to every Bavarian.† I beg, therefore, that you, as well as the honoured patrons of my art, who have sent me, when far away, your elevating greeting, will rather congratulate than compassionate me on our separation, painful though it be, because it enables me to reciprocate, with truly useful gratitude, the greatest happiness that ever befel me in my life. For the present, let the significant wreath remain in my asylum, until, when the time is fulfilled, I can grasp, proud and deeply gratified, the friendly hands of yourself and your respected companions! Receive the warmest thanks and greetings of your devoted,

RICHARD WAGNER."

I thought you would not mind letting your readers enjoy an opportunity of sympathising with the musician of the *Zukunft* under the circumstances, and so have cast his acknowledgement into an English form, to the best of my ability.

Short Commons—June 27.

T. DUFF SHORT.

MR. W. G. CUSINS.—That thorough musician—pianist, violinist, and composer—Mr. W. G. Cusins, at his benefit concert (Hanover Square Rooms), produced a new pianoforte concerto (in A minor) of his own composition, consisting of three movements—an *allegro appassionato*, *Romanza*, and *finale quasi una Tarantella*. This concerto is by far the most carefully written work from the pen of Mr. Cusins with which we are acquainted, and by unanimous agreement his best. The audience were pleased not only with the piece, but with the brilliant manner in which it was executed by the author, whom they honored with a call at the end, and who, later in the concert, played Liszt's difficult, but not very grateful, "Transcription" (if that may be called "transcription" which does not transcribe) of themes in *Lucia di Lammermoor*. The concert, which began with the overture to *Die Zauberflöte*, included, among other things, the *andante* from Herr Molique's violoncello concerto (Signor Piatti), the slow movement and *finale* from M. Vieuxtemps' violin concerto in F sharp minor (Herr L. Straus), and a varied selection of vocal music, contributed by Misses Louisa Pyne, Ida Gillies, and Robertine Henderson, Madame Messent, Mdles. Bauermeister and Liebhart, the Mdles. Constance and Emilie Georgi, Signor Gardoni, M. Jules Lefort, Messrs. Whiffin and Santley. The orchestra, efficient at all points, was conducted respectively by Mr. Benedict and the concert giver, Mr. Cusins, whose new pianoforte concerto has materially raised his position as a composer.—*Contemporary*.

* "Sinvollerfrenende," a Wagnerian neologism, one of those issues from the verbal and phraseological mint of the Musician of the Future, which have already ruined the constitution (once exceedingly vigorous) of Mr. J. V. Bridgeman.

† The construction of this period is peculiarly Wagnerian, i.e., involved. I have no doubt that, like the oracles of old, it is full of meaning, though to the uninitiated that meaning be rather difficult to get at.—T. D. S.

GERMAN ENCYCLOPÆDICS.

SIR,—“In the tenth volume of Wagener's *Staats- und Gesellschafts-Lexicon*”—says the *Süddeutsche Musik-Zeitung*—“we find, under the heading: ‘Judaism,’ the annexed estimate of Felix Mendelssohn-Bartholdy:—”

“How can a being who, without any self-esteem, and, therefore, without any devotion to, or sympathy with, those around him, moves backwards and forwards only between his own especial and profane ends and transcendental phrases, mirror and glorify our German, our Christian world, in works of art of which the first requisite is originality! If we remark the anxiousness, for instance, with which Mendelssohn endeavours, in his A minor Symphony, to conceal the model, namely, Beethoven's A major Symphony, which he has before his eyes, and the attempt, though to no purpose, in his travesty, to produce something new, we shall be startled at the poverty of such a producer. That this composer should with his psalmodes have gained the approbation of Christian society, is a fact to be explained only by the good nature of that society, and by the interest it takes in the subject. But the delight evinced by the same body at the empty and insipid chirruping of the fairies in the *Midsummer Night's Dream*, proved most painfully how soon it could forget an original so near as that of Weber, which at least possessed tone and harmony.”

In the thirteenth volume, it is stated, in the most appreciative manner, under the heading: “Felix Mendelssohn-Bartholdy:—”

“Mendelssohn is certainly a remarkable personage among modern composers, and, at any rate, a considerable musician,” &c., &c.

Further on, we are told:—

“Finally, we must remark that the lively interest which Mendelssohn manifested on all occasions for Church music is a proof that he was not outwardly only a Christian (like all his brothers and sisters he had been sanctified one by baptism when a child), but thoroughly penetrated by Christian feeling.”

“Thus”—remarks the Editor of the *Süddeutsche*—“are encyclopædies written! The author of the article: ‘Mendelssohn,’ knew nothing of the article: ‘Judaism,’ and the editors did not take the trouble of correcting the latter by the former. The same No. 24 of the above paper contains, in the communication of a correspondent, Z, in Munich, the following curiosity, which, however, the editor closes with two notes of interrogation:—”

“But this *Elijah*, once cried up as a perfect work, contains so many wearisome passages, poor in invention, wanting in dramatic vigour, and overflowing with false pathos, that we attribute to the composition itself half the blame which was referred to the tame manner in which it was executed. Mendelssohn, the Interrex in oratorio, as Bülow with amiable modesty calls him (i.e., Interrex between Beethoven and Liszt), was very seldom, when he wrote *Elijah*, up to the level of his own musical plastic powers. Still we are under an obligation to the Union and its able conductor, if only because, by their means, a chapter from the history of music, a chapter long regarded as a successful, nay, almost a model effort, has been presented to us. It afforded one more clear proof that fashionable compositions (among which we reckon that greatly overrated work, *Elijah*) very soon lose in general estimation, and that Time, the most unsparing of all critics, in a few years rubs off their glistening varnish, and, with inexorable severity, displays their defects, at first white-washed over, to the multitude, lost in amazement at the change in its own taste.”

I am indebted for the foregoing to your excellent contemporary, the *Niederrheinische Musik-Zeitung*. No doubt the New York and Boston sheets—Schumannites, Wagnerites, and Büloffites to a sheet will reproduce it with ecstasy. They are welcome, and I am

OTTO BEARD.

ON DR.—Mr. John Francis Barnett, the young and highly talented pianist and composer, has almost completed his oratorio *The Raising of Lazarus*, which will be performed for the first time at the Birmingham Festival. Rumour is loud in praise of the new work.

WHAT CONSTITUTES MADNESS.—The Scottish Commissioners in Lunacy state, in their report for 1865, that in the course of that year a patient was brought to a lunatic asylum with the certificate of a medical practitioner, giving (by way of compliance with the statute) as the fact observed by himself in proof of insanity, that the patient “has a great desire to appear conspicuous as a musician.”

To the Editor of the "Musical World."

SIR,—In the midst of the present chaos of troubles and anxieties, financial and political, the committee for carrying out the Musical Festival of the Leyden Vocal Union, succeeded, thanks to their energy and perseverance, in successfully achieving their object. The Festival has been celebrated bi-annually since 1862. As in that year, and likewise in 1864, on this occasion, also, the "Hollandish" church was arranged as a temple of art, a piece of liberality on the part of the clergy, such as is not too usual in Holland. One of the magnificent transepts was fitted up, in a very judicious manner, for the musical performances, and was well adapted for the conveyance of sound. The musical journal, the *Cécilia*, praises the committee of the church for having thus acted agreeably with Luther's principles, when he says: "I must also declare that I am not of opinion that the Gospel should be destructive of all the arts, as certain over-righteous of the clergy pretend; on the contrary, I should like to see all the arts, especially music, employed in the service of Him who gave and created them. I beseech, therefore, every pious Christian to adopt this view of the case, and do his best, according to the means God has granted him, to forward it."—The first day was set aside for the performance of Mendelssohn's *St. Paul*. On the second, the works selected were: the Hundredth Psalm, by Handel, hitherto but rarely heard in Holland; 2. Contralto air with chorus: "O hör mein Flehen," from *Samson*, Handel; 3. Beethoven's *Sinfonia Eroica*; 4. "Spring" and "Summer," from Haydn's *Seasons*; 5. The "Hallelujah" from Handel's *Messiah*. The vocal solos were entrusted to Madame Offermans von Stove, from the Hague; Madame Schreck, from Bonn; Herren Schneider, from Rotterdam, and Behr from Cologne. Herr Hill, of Frankfort, was also invited, but, in consequence of the imminence of war, could not obtain leave of absence.

The chorus consisted of 60 sopranos, 50 contraltos, 45 tenors, and 65 basses; the orchestra, of 24 violins, 6 tenors, 8 violoncellos, and 6 double-basses, to which must be added 2 flutes, 3 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 ophicleide, and kettledrums. The whole was under the direction of Herr J. A. Wetrens, to whose exertions the public are principally indebted for such a festival in a town of not more than 40,000 inhabitants. The number of persons present was about 2000. (I leave Leyden to-day for Haarlem).

D. Peters, Esq.

TAYLOR SHOE, (M.D.)

[Shoe, you're wanted.—A. S. SILENT.]

To the Editor of the MUSICAL WORLD.

Stuttgart, June 15th.

SIR,—A new three-act opera, entitled *Astorga*, words by Herr Pasqué, music by Herr Abert, was produced at Stuttgart a short time since. The book is considered better than the general run of such productions. The following is the plot:—*Astorga*, the celebrated composer of the "Stabat Mater," is staying at the Court of the Duke of Parma, and between him and Eleonore, the Duke's niece, there exists the same kind of relation as existed between Tasso and his Princess Leonore. The Duke, however, compels his niece to marry Don Balbazes, the Spanish Governor of Sicily, who, some time previously, has caused *Astorga's* father, one of the first noblemen of the country, to be executed as a rebel, and forced *Astorga*, then a child, and his mother, to be present at the execution. The mother has died in consequence of this cruel act, which continually haunts the boy's brain and drives him to the verge of madness. When *Astorga* hears of Eleonore's union, he declares before the whole court that Balbazes is the murderer of his parents. Being challenged by Balbazes, *Astorga* flings his sword at the feet of the Governor, who is about to kill him, but a young girl, Angioletta, a pupil of *Astorga*, rushes between them. She loves *Astorga*, and conceals him for some months in her house. Messengers from the Emperor now arrive there to engage her as a singer. Among them is Balbazes, who suspects where *Astorga* is hidden, and wishes to gain Angioletta's heart. There is a third lover, also, in the shape of Lauristan, one of the agents of the Emperor. This, together with the arrival of Eleonore, who has discovered *Astorga's* retreat, and, though the wife of Balbazes, still loves the musician, and wishes to save him, involves

matters still more. At length, in the obscurity of night, the Gordian knot is severed by *Astorga*, who, though not recognising him, but suspecting he is a rival, kills Balbazes in a duel. Angioletta now rescues the man she loves, by departing with Lauristan, who, on this account, spares *Astorga*. The latter is now free, but mad. At length, after the lapse of years, after all the efforts of Eleonore have proved in vain, he is restored to reason by hearing a performance of his "Stabat Mater," in which the voice of Angioletta is distinguished, above aught else; and he falls in her arms. The music was much applauded. After each act, and at the conclusion of the opera, the composer and the singers were twice called on. The day following the first performance the King sent for Herr Abert, and, after talking to him, in a most complimentary tone for half an hour, appointed him Royal Director of Music.—(*Königlicher Musik-director*.)

D. Peters, Esq.

THEOPHILUS QUEER (M.D.)

[It would be well if Dr. Queer returned to his duties as a Muttonian. Perhaps the war may have some effect, and the capital of Württemberg vomit him forth. Let us hope for the worst.—A. S. S.]

TO D. PETERS, ESQ.

SIR,—The Klapperkasten Society here, at Leipsic, recently gave a grand entertainment to Herr Moscheles. The aristocracy of intellect and fashion were respectively and numerous represented by men celebrated in science and art, as well as by the highest government officials, and leading inhabitants of the town. There were some 250 ladies and 700 gentlemen present. The company were busily engaged admiring the decorations and pictures which graced the walls, and puzzling their brains to understand the gigantic inscription over the orchestra, and guess what was the object of a piano placed in the middle of the hall, and bearing the name, "Klapperkasten" (literally: Rattle-box), when the doors of the neighbouring room were flung open, and a Herald, dressed in the richest costume and accompanied by eight trumpeters, and gorgeously habited, and blowing flourishes, made his appearance. He announced the object of the entertainment, and then alluding to the German name adopted by the society for the pianoforte, adduced reasons to show the right they had to such a commemoration. From out of the instrument which is as much indebted to Moscheles for its present importance, as he is to it for his, there suddenly appeared Knauer's admirable bust of him. As the head of the evening, too, was born in the spring (30th May), and is still a true child of spring, the Herald called upon the representative of that season to appear, and consecrate the festivity. In obedience to the summons, Spring entered, drawn in a triumphal car. He recited some verses in honour of the life and labours of his favourite son, and then, as representing the Muse, crowned him, while melodies of his were gently played upon the organ. This "Scenic Prologue" was a great success. Now came the musical part of the proceedings. The programme was thus constituted. 1. "Les Contrastes" for two pianos, played by Herren Bernuth, Jadassohn, Rast, and Witte. 2. "Winternacht," song for mixed chorus, sung by amateurs. 3. "Alexandermarsch-Variationen."* In this, one of Moscheles' earliest works, Herr Derffel, from St. Petersburg, excited as much enthusiasm among his hearers as, fifty years previously, the composer himself used to do. 4. "Maifeier," song for mixed chorus; and 5. "Hommage à Handel," admirably performed by the two gentlemen first named. Dr. Roderich Benedix then delivered an address. Starting from a consideration of the meaning of the word "master," he referred to the great services rendered by Moscheles, and the lasting significance he would enjoy in history as the creator of the present system of pianoforte-playing, and as a virtuoso; as conductor of the London Philharmonic Concerts; as composer; and as Professor in the Leipsic Conservatory. The address was followed by three loud and ringing cheers from all present. Herr Moscheles, who was deeply moved, first expressed his thanks in words, and then clothed them in tune, by extemporising upon the piano.

Stuttgart, June 5.

LAVENDER PITT.

N.B.—I am compelled to leave this place without delay. I need not tell you why.—L. P.

* The well-known and once popular variations on the so-called "Fall of Paris."

SIR.—A fresh attempt, made by Sir Charles Fox, seconded by a Mr. James Girdelstone, and supported by a perverse minority of Sabbatarians, to close the Crystal Palace to shareholders on Sundays, was, I am happy to say, triumphantly upset at the late general meeting, Mr. Thomas N. Farquhar in the chair. A Mr. J. B. Langley made a spirited onslaught on the Sabbatarians and their narrow-souled bigotry, and was seconded, amid tumults, by a Mr. Billings, and again by a Mr. Etches (of a town called Derby), who etched his argument boldly. Here is Mr. Langley's onslaught, in the shape of an "amendment":—

"That this meeting regards as offensive the conduct of a small minority of the shareholders who repeatedly seek, upon a variety of pretences and under various philanthropic professions, to enforce conformity of religious conduct upon persons who differ from them, but who have an equal right to conscientious freedom, and who consider that in seeking to enjoy the beauties of the Crystal Palace and grounds on Sunday they are committing no sin against any Christian principle, and are no more open to condemnation upon Sabbatical and Judaic grounds than those who, in their own houses and grounds, employ their domestic servants to minister to their comforts and luxuries on that day. That inasmuch as the whole proprietary of this company have twice by large majorities declared in favour of the Sunday opening, and inasmuch as two general meetings have by formal votes called upon the directors to take steps to obtain the opening of the Palace to the public on Sunday, and inasmuch as several thousand shares have been bought for the purpose of securing the privilege of visiting the grounds and Palace upon the only day upon which it can be visited without the sacrifice of a day's wages by the artisan, this meeting protests against the repeated attempts of a small Sabbatarian minority to thrust their impracticable views upon those who differ from them upon conscientious grounds. And, lastly, this meeting expresses its regrets at the continued exclusion of the public on Sunday afternoon, and declares more strongly than ever its conviction that the original directors erred most grievously, both for the interests of the shareholders and the culture of the people at large, by admitting at the instigation of the Lord's-day Society a clause into the charter whereby the masses of the population resident near London are deprived of rational and elevating recreation, which the Crystal Palace and gardens can pre-eminently afford on a Sunday afternoon."

The "Sabs" were completely beaten, at which every liberal right-minded gentleman and gentlewoman must rejoice. I am, Sir, your obedient servant to command,
STEPHEN ROUND.

D. Peters, Esq.

[It is comfortable to know that these desperately-renewed attempts of Sabbatarians to make other people as miserable as themselves will invariably fail at the Crystal Palace.—A. S. SILENT.]

THE ORGAN IN ELIJAH.

SIR.—There appears to be some doubt about the organ part in the recent performance of *Elijah* by the Sacred Harmonic Society. It is Mendelssohn's own work, and the stops are used by Mr. Brownsmith according to Mendelssohn's own directions pencilled on the organist's copy. Pray apprise of this your many readers, and oblige yours humbly,
ROBERT CAUTION.

D. Peters, Esq.

[Perhaps Mr. Caution has got some further information of the same value. The advantage of perusing the MUSICAL WORLD would be withheld from any subscriber ignorant of this fact of which he requests our Editor to apprise his readers—a fact that has been patent to civilised communities for upwards of 19 years.
A. S. SILENT.]

NEW PHILHARMONIC SOCIETY, ST. JAMES'S HALL.—The fourth *soirée musicale* took place on Tuesday, and was one of the most interesting of the season. The concert opened with Dussek's Duo Concertante, for piano and harp, Op. 74, which was brilliantly executed by Miss Gottschalk and Mr. T. H. Wright. Mr. J. F. Barnett's new trio constituted the other instrumental piece in the first part. The trio was very finely played by the composer at the pianoforte, with Herr Straus (violin) and Signor Piatti (violinello), and received great applause throughout, two of the movements being unanimously encored and repeated. Mozart's stringed quartet in D minor commenced the 2nd part, and was played to perfection by Herr Straus, Mr. N. Mori, Mr. Witt, and Signor Piatti. Mr. J. F. Barnett performed two solos, Bach's Fugue in C sharp minor and his own "chanson d'amour," both with brilliant effect. The choir, under the direction of Herr W. Ganz, performed a pleasing part-song, "Hymn to the night" by Mr. Ignace Gibson; while Miss Palmer and Mdlle. De Poellnitz supplied some vocal pieces. Mr. F. Davidson was director for the evening. B. B.

NEWS FROM MR. BENEDICT.—At a *matinée musicale* in Dudley House, Mr. Benedict introduced the *allegro* and *scherzo* from a MS. quartet, in C minor, and two movements from a sonata for pianoforte and violin—his own compositions. Both are remarkable. The *allegro* of the quartet (played by MM. Straus, L. Ries, Schreurs, and Piatti) reveals so thorough a mastery of this style of chamber music—the severest test for a composer—that we wonder Mr. Benedict has not more frequently given attention to it. The *scherzo*, too, is full of character and spirit. The movements from the sonata were played, with that admirable violinist, M. Straus, by Mr. Benedict himself, who enjoyed the co-operation of Signor Piatti in two smaller pieces from his pen—*Réverie* and *Monferrine*, for pianoforte and violoncello—and the aid of Miss Edith Wynne's agreeable voice and unaffected style in his elegant ballad, with harp accompaniment (Mr. J. Thomas), "My home in cloudland," from the operetta called *The Bride of Song*. The other attractions, vocal and instrumental, at this *matinée*, which may be regarded as the *avant-coureur* of Mr. Benedict's annual grand concert, were too numerous even to glance at.—*Contemporary*.

MR. JOHN THOMAS'S HARP CONCERT.—Mr. John Thomas is one of our most distinguished composers for the harp, as well as one of our most able executants on the instrument. We cannot be surprised, that being a fact, at the large and influential muster of his friends and the public on the occasion of his annual concert at the Queen's Concert Rooms on Thursday the 21st. Mr. John Thomas had a band of harpists, amongst whom we noticed Mr. J. Balsir Chatterton, Messrs. W. Layland, E. Lockwood, Mesdames H. Davies, Trust, Poncione, Jessie Wieppert, &c. A united choir of the students of the Royal Academy and of Mr. Benedict's Choral Society, &c., &c., gave a selection of Welch melodies arranged as choruses and some part songs, &c., composed by Mr. Thomas, with capital effect. The *beneficiaire* played several solos and studies on the harp written by himself; with Mr. J. Balsir Chatterton, his duet for two harps, called "Scenes of childhood," and a similar composition for two harps, "Souvenir du Nord," with his clever pupil Mrs. Henry Davies, all of which received unqualified applause. Miss Edith Wynne introduced some Welch melodies, among (the rest, "The bells of Aberdovey," "Land of the of the minstrel and the bard," &c., and received more than one encore. Miss Robertine Henderson, Miss Messent and Mdlle. Angele gave several popular songs with good effect; Mr. W. H. Cummins sang a new ballad by Mr. Thomas, to Lord Byron's words, "There be none of beauty's daughters," which was loudly encored, and the romanza from the *Elisir d'amore*, "Una furtiva," splendidly accompanied by Mr. John Thomas on the harp. Mr. Lewis Thomas displayed his powerful and telling voice in "Fast o'er the heather" by his name-sake, and in a *Scena* by the French composer, Bouleau, both of which were encored. Messrs. Randegger and Benedict presided at the pianoforte. B. B.

MR. CHARLES FOWLER, the well-known pianist, gave a Pianoforte Recital at the Mansion of Miss Burdett Coutts, Stratton Street, on the 11th instant, when the magnificent hall of reception was crowded by a brilliant assemblage of rank, and fortune. Mr. Fowler was patronised highly and even royally, the Duchess of Cambridge, the Princess Marie Adelaide and Her Grand Ducal Highness the Princess of Leiningen numbering among his list of sustainers. It was on this account, we suppose, that Mr. Fowler did not deem it necessary to secure an extraordinary array of talent, but rather be satisfied with moderate talent and trust to his own individual merits. The singers were Miss Eleanor Armstrong, Messrs. Suchet and Weiss; instrumentalists, with Mr. Fowler, Mr. H. Blagrove (violin), and Signor Pezze (violinello). The programme was first-rate in the first part, and interesting in the second. Two movements each from two trios for piano, violin and violinello, Beethoven's in D major (op. 70, No. 1), and Mendelssohn's in D minor, afforded Mr. Fowler an opportunity of exhibiting his sound classical feeling and his executive capabilities. The two trios belonged to the first part, which also comprised a sonata solo of Mr. Fowler's composition. The other instrumental piece in this part was Chopin's Duo "La Gaité," for piano and violinello, capably performed by Mr. Fowler and Signor Pezze. With one exception all the pieces in the second part were from the pen of Mr. Fowler and included—sonata Duo for piano and violin; piano solo—Grand Caprice de Concerto on *Norma*; ditto, grand fantasia on *Der Freischütz*; with the songs, "Hail, beauteous stranger," sung by Miss Armstrong; "Year after year," sung by Mr. Champion, and "The Lighthouse Man," sung by Mr. Weiss. The last song took our fancy greatly, and Mr. Weiss's singing is certain to recommend it. Some of the above pieces are new, but new, or old, all are entitled to consideration, Mr. Fowler being as thoroughly conscientious and careful a musician as he is talented.

SPIERS AND POND'S HALL BY THE SEA, MARGATE.—One of the largest and most magnificent concert-rooms in England has just been completed at Margate by Messrs. Spiers and Pond, who intend to inaugurate it, about the middle of July, with a grand concert of vocal and instrumental music. The concert-room is 290 feet long by 80 wide, and there is a supper-room attached, the dimensions of which are 110 feet by 80. The decorations of the interior are not merely of the most costly and tasteful kind, but are entirely unique. We have not yet obtained full particulars, but we are informed that the arrangement of exotic plants and flowers in front of the orchestra and in various parts of the room is something that has not hitherto been attempted in a room devoted to musical performances. The situation of the hall is not its least recommendation. It is close to the railway station, and is only separated from the sea by the breadth of the road. The general management has been entrusted to Mr. E. P. Hingston, a gentleman whose experience in many parts of the world, whose great abilities in all matters, whose thorough knowledge of all the *arcana* of entertainments, and whose perfect urbanity and liberality eminently befit him to preside over such an undertaking. The appointment of Mr. Hingston, as manager, is of itself surety of success for the Hall by the Sea. Another appointment, that of M. Jullien as musical director, cannot fail to be of the highest benefit to the speculation. M. Jullien is a very admirable and thoroughly experienced conductor, has directed some of the finest orchestras ever brought together, and is an enthusiast in his Art. His name is guarantee that he will have a complete and efficient instrumental force under sway of his bâton, and that the concerts will be of the best and most attractive kind. Already M. Jullien has secured forty good performers for his band, and the talent engaged for the opening concert proves that entertainments of first-rate character only are contemplated. The inauguration performance will take place in all probability on Saturday, the 14th of July, when the following artists will appear:—vocalists—Mesdames Parepa and Sainton-Dolby, Mdle. Liebhart, Miss Rose Hersee, Messrs. George Perren, Weiss, Arthur Mathison, and Farquharson; instrumentalists—Miss Kathleen Ryan, Miss Kate Gordon, and Herr Meyer Lutz (pianoforte), and Signor Piatti (violoncello). We may be assured that the programme will be worthy of the occasion. The establishment of first-class musical entertainments in the height of the season must needs raise the *prestige* of Margate as a place of fashionable resort, and prove in the highest degree beneficial to the inhabitants.

THE NOBLEMEN AND GENTLEMEN'S CATCH CLUB.—Last season the Duke of Beaufort announced that prizes of 25*l.* and 10*l.* would be given this year for the two best glees to be written in four or five parts by members of the club. On Friday evening (the 22nd inst.), the competition took place after a banquet at Willis's Rooms. The Earl of Wilton presided (the Duke of Beaufort being unavoidably absent), and he was supported by the Earl Beauchamp, Viscount Grey de Wilton, Sir M. Shaw Stewart, Bart., Daniel Clark, Esq., T. W. Collet, Esq., Samuel Cartwright, Esq., Charles Bruce, Esq., T. H. Hall, Esq., Maxwell Close, Esq., John Matthew, Esq., Rev. M. O'Neill, &c. The professional members present included Mr. Francis, Mr. Baxter, Mr. W. H. Cummings, Mr. Land, Mr. Thurler, Mr. Bradbury, Mr. Winn, and Mr. Lawler. On the removal of the cloth the invariable grace, "Non Nobis, Domine," was sung, and then the business of the evening commenced. Six glees were offered for the judgment of the non-professional members, five of them being in five parts and one in four parts. It is the custom to sing the fresh glees all through, and then to repeat by commencing at the last glee and so returning to the first. The ballet then takes place. Earl Wilton, after drawing from the prize cup, announced No. 2, "Oh, the summer night," to be the first favourite, and that Mr. Cummings was the composer. This gentleman (the popular tenor singer) won the first prize in the year 1861 for an equally charming production, his glee, "Song should breathe of scents and flowers." The second prize, (value ten guineas) the Earl Beauchamp gained for a setting of Shakespeare's sonnet, "Oh, how much more doth beauty beauteous seem," in the quaint old school of part writing. It is a gratifying instance of the advance in musical knowledge to find a noble amateur competing in the art with some of the first composers of the day. The prize cup, valued at 30 guineas, is a handsome specimen of silversmith's work, manufactured by the Messrs. Lambert, of Piccadilly. At the conclusion of the singing it was filled with choice Burgundy, and the fortunate winner's health, proposed by Sir M. S. Stewart, Bart., and seconded by the Earl of Wilton, the president of the evening, was pledged by the company: Mr. Cummings returning thanks in excellent taste for the honour conferred upon him. It was near midnight before the evening was concluded.

MADAME RUDERSDORFF'S GRAND MORNING CONCERT.—This annual affair took place at St. James's Hall on Thursday, the 21st inst., and was, in very truth, one of the very best of the season. Madame Rudersdorff was assisted by a phalanx of first-rate talent, vocal and instrumental, who performed and sang a programme of forty pieces without a single mishap, mistake, or misadventure, or the programme disarranged as to any one single piece. A bevy of young maidens, consisting of Mesdames Westbrook, Hirst, Bauermeister, Spiller, Hales, E. and B. Cole, Zandrina, Drasdil, Gondi, and E. Wilkinson, opened the first and second parts of the concert with two new charming part-songs for female voices, by Mr. Benedict, which were sung to perfection. The *beneficiaire* displayed her great talent as a vocalist in Signor Randegger's popular *canzone*, "Ben è ridicolo;" in the same composer's favourite *terzettino*, "I Naviganti," with Signors Bettini and Bossi; and also, with Madame Grisi and Signor Mongini, in the celebrated trio from the finale to the first act of *Norma*—in all of which she had eminent success. Madame Grisi in Bellini's "Qui la voce," and the Irish melody, "The minstrel boy;" Mdle. Enequist in her Swedish melodies; Madame Whytock-Patey in Hullah's song of "The storm;" Mdle. Sinico in Arditi's new vocal valse, "L'Estasi," and a *canzone* by Bevilgani; Madame Parepa in a new song by Blumenthal; and Madame Trebelli-Bettini in two stornellos—one by Signor Randegger, and the other "Cantate sù" (the first time of performance), by Madame Rudersdorff—seemed to electrify the audience, being elegant and original in the extreme; with Mdle. Drasdil in Blumenthal's "Days that are no more;" Mdle. Linas Martorelli in one of her Spanish ditties; not forgetting Mdles. Zandrina and L. Vining in an English and Scotch song, and Madame Demeric-Lablache in an air by Mozart—constituted the share of the programme assigned to the lady vocalists; whilst Mr. Patey sang "In sheltered vale;" Mr. Tom Hohler a song by Balfe; Mr. Weiss his new song, "Annibel Lee;" Signor Gardoni an air by Mendelssohn, never set by the composer to Italian words; Signor Gassier the song, "La speranza;" Mr. W. H. Cummings Signor Randegger's "Sunshine and shade;" and Signor Mongini the romance from *Don Sebastiano*. The last created a furor. Signor Bettini, moreover, sang "Il mio tesoro;" and Signors Bossi, Scalse, and Gassier gave the famous buffo trio, by Ricci, from *Crispino e la Comare* in admirable style. Herr Jaell played one of his pieces on the pianoforte, and a duet, with Mdle. Trautmann, for two pianofortes, on airs from Schumann's *Manfred*; whilst M. Wieniawski, in his Russian solo for the violin, performed with consummate skill and no lack of musical feeling; and two clever youths, Master Emile and Auguste Sauret, aged respectively twelve and thirteen years, gave a version of Wolf and Vieuxtemps's grand fantasia for violin and pianoforte, on airs from *Oberon*, with facile and almost finished mechanism, which was much applauded. Messrs. Arditi, Bevilgani, Randegger, Ganz, E. Berger, and Mr. Benedict officiated as conductors and accompanists. The hall was partly crowded. B. B.

MISS BERRY GREENING'S FIRST MATINEE MUSICALE took place at the Beethoven Rooms on Monday, and attracted a fashionable and numerous audience. On this occasion the ladies decidedly bore off the palm, for I cannot say much for the gentlemen who strove with voices or instruments to honour the young and attractive aspirant for vocal honours. The fair *beneficiaire* essayed her talent three times in different schools of music, and was equally successful in all. Particularly so, I may add, in M. Gounod's Serenade "Quand tu chantes" which she sang with true taste and expression, and was encored aloud. If Miss Berry Greening is wise she will continue singing songs of this character, which suit her admirably. I must not omit Mr. Pratten's exquisite flute accompaniment. Miss Ellen Day and Mr. Viotti Collins opened the concert with an admirable performance of one of Beethoven's sonatas, and the fair pianist charmed all her auditors with her excellent interpretation of Weber's enchanting "Invitation à la Valse." Of course I must except these two performances from the censure implied above. M. Jules Mottes sang a very pretty romance by Francis Zamboni; and Signor Campanella assisted in the concerted pieces, and sang an aria from *Don Giovanni*. Miss Stabach was deservedly encored in a charming ballad by Mr. Charles Salaman. Madame Laura Baxter sang Mercadante's fine "Se m'abbandoni" and was greatly admired. I admired her more than greatly, and, to my thinking—I go no farther—her superb contralto voice came out to perfection in the concerted pieces. Signor Albano's fantasia on airs from *Lucia* was well played—which, of course, constituted another exception to my swelling assertion.—Les Demoiselles Emilie et Constance Georgi sang, with their own native charm, two duets, "Sappho" by Pacini, and "Greeting" by Mendelssohn. The latter was philogistically encored, when the fair—fairest, most fair—sisters gave Mendelssohn's "O wert thou in the cauld blast," which made everybody glow with pleasure. One (or two) of the chief attractions of the concert was Madame Sidney Pratten's guitar playing, her arrangement of "Malbrook" being much admired, and "Lord Raglan's March" being more than much admired. Altogether the concert was a great success, and every piece promised by the fair *beneficiaire* was performed.—X. X.

MR. BENEDICT'S THIRTY-FIRST ANNUAL GRAND MORNING CONCERT.—This important item of the musical London season came off at St. James's Hall, on Wednesday, and attracted an enormous crowd of the rank and fashion of the metropolis. As a rule, the concert of Mr. Benedict comprises the engagement of every vocal and instrumental celebrity of the day, taking for granted that all celebrities must be in London at this period of the year. And, indeed, all that could possibly be obtained in the way of singers and players was obtained. Mr. Benedict appealed to Mr. Gye of the Royal Italian Opera, and forthwith were seen in his programme the names of Mdle. Pauline Lucca, Madame Maria Vilda, Mdle. Biancolini, Mdle. Artot, Signor Mario, Signor Fancelli, and M. Faure. Mr. Benedict appealed to Mr. Mapleson of Her Majesty's Theatre, and forthwith was seen in his programme the names of Mdle. Titiens, Mdle. Ilma de Murska, Madame Trebelli, Signors Gardoni, Bettini, and Bossi, Mr. Tom Hohler, Dr. Gunz, Mr. Santley, and Herr Rokitsky. Looking away from the opera troupes, might be found in the vocal part of the programme the no less (in many respect) powerful names of Sims Reeves, Madame Parepa, Miss Edith Wynne, Mdle. Liebhart, Miss Eleonora Wilkinson, Mdle. Enequist, Mr. Weiss, M. Jules Lefort, Signor Gustave Garcia, with the Orpheus Glee Union. The players vied with the singers in talent, if not in numerical strength, and included Madame Arabella Goddard, Mdle. Mariot de Beauvoisin, Miss Eleanor Ward, Miss Ellen Bliss, Master F. Cowen, Messrs. Lindsay Sloper, and Benedict (pianoforte), M. Wieniawski (violin), Signor Piatti (violin-cello), Mr. John Thomas (harp), and Master Ernest Bonnay (xylophone). I cannot say I saw and heard all the above performers. In fact, the concert began so early that I arrived too late, and finished so late that I was compelled to go away too early. I saw and heard quite enough, however, to furnish an interesting account, and the most rabid gourmet of music must allow that forty-seven pieces, without encores, is a trial of patience to listen to. There were some absences which were greatly to be deplored. Mdle. Ilma de Murska did not come, whereat many were sorely grieved; Signor Mario did not put in an appearance, whereby the lady division of the grand assemblage, which was nearly all ladies, was beyond measure chagrined. I will tell you what I heard that was best in the performances. I heard "The Wanderer" sung by Mr. Santley, and, by the same gentleman, Adelina Patti's beautiful song, "On parting" (Byron's words). I heard Miss Wynne sing Benedict's beautiful song, "Rock me to sleep." I heard Madame Trebelli sing (with exquisite voice and peerless taste) the great recitative and aria from *Turandot*. I heard Mr. Sims Reeves sing (with voice and expression unparagoned) Mr. Balfe's song, "Lady Hildred," which is by no means a Balfian inspiration. I heard Signor Gardoni sing the romanza, "Una furtiva lagrima," from *L'Elisir d'Amore*. I heard Madame Maria Vilda sing "Casta Diva." I heard Mdle. Pauline Lucca sing the air, "Quell'uomo al fiero aspetto," from *Fra Diavolo*. And last, not least, I heard Mdle. Titiens sing the great scena of Agatha, from *Der Freischütz*, and the bolero from the *Vépres Siciliennes*, the former of which was a perfect enchantment. All these vocal performances were worth hearing. In the instrumental department there was also much that was worth an ear's attention. There was Thalberg's fantasia, "The last rose of summer," played by Madame Arabella Goddard as no living pianist whom I know could play it. There was that exceedingly clever boy-pianist, Master F. Cowen, showing extraordinary talent and great power in Liszt's "March from *Tannhäuser*." And there was Moscheles's duo concertante for two pianofortes, "Homage to Handel," played to perfection by Messrs. Lindsay Sloper and Benedict. The Orpheus Glee Union assisted with some of their favourite *morceaux*; and a bevy of some dozen young ladies, all of more or less note, sang with remarkable neatness Mr. Benedict's part-songs, "Warblers of the forest" and "The forest home." The concert was given under the immediate patronage of the Prince and Princess of Wales, the Duchess of Cambridge, and the Princess Mary of Cambridge. P. M.

MR. KUHE'S GRAND ANNUAL MORNING CONCERT, which took place at St. James's Hall on Monday the 11th instant, did not in reality belie its name, even though the special element which makes all concerts "grand," an orchestra, was wanting. But with Mdle. Titiens, Mdle. Ilma de Murska, Madame Trebelli, Madame Harriers-Wippen, Mdle. Sinico, Mdle. Liebhart, Madame Sainton-Dolby, Signors Gardoni, Gassier and Scalse, Herr Reichardt, M. Jules Lefort, Mr. Tom Hohler, and Mr. Santley among the singers, and Herr Wieniawski, Herr Engel and Signor Piatti among the instrumentalists, a term less than "grand" would have been insufficient. It was most unfortunate, indeed, for the many friends and pupils of Herr Kuhe that a most bitter calamity—no other than the loss by almost sudden death of a beloved child of six years of age—prevented him from appearing, and Herr Wilhelm Ganz had to take Herr Kuhe's place in Mendelssohn's duet for pianoforte and violoncello with Signor Piatti, otherwise there would have been no pianoforte performance at all. The great hits of the performance were made by Mdle. Titiens and Mdle. Ilma de

Murska, the former in Arditi's valse, "L'Ardita," which being encored, "Il Bacio" was substituted; and the latter, in the "Shadow-song" from *Dinorah* and Proch's "Air and Variations," both of which were marvellous examples of facile and rapid execution and created immense enthusiasm, the fair Hungarian songstress being compelled to return to the platform after both. These, however, were not the only performances dearly prized by the audience. Madame Trebelli sang Signor Schira's beautiful romanza, "La bella mea," exquisitely; Madame Harriers-Wippen gave, with lovely voice and no lack of sentiment, Taubert's song, "Der Vogel im Walde," composed expressly for her; Mdle. Liebhart was very charming in Bevnigani's "Rataplan;" Signor Gardoni gave admirable effect to Herr Engel's song "The time is come;" Herr Reichardt was as successful as ever in his own ballad, "You must guess;" Mr. Santley sang splendidly the fine romance "Oh Lisbona," from *Don Sebastiano*; and Mr. Tom Hohler, not without entitlement, was recalled after singing "Spirito Gentil," from *La Favorita*. So have I picked the choicest solos. There remains, however, concerted pieces, which I am not called on to specify. The conductors were MM. Arditi, Randegger, Ganz and Benedict. The hall was crowded in every part and the company brilliant and fashionable to a degree.

P. M.
MADAME RABY BARRETT'S MATINEE.—The young and interesting vocalist, Madame Raby Barrett, gave a *Matinée* on Monday at Collard's Rooms, which was attended by some of the most aristocratic and distinguished musical amateurs at present in London, who filled the rooms to overflow. Among the company we noticed the Dowager Countess of Harrington, née Miss Foote, looking well and enjoying the excellent programme put forth by Madame R. Barrett, and also His Grace the Duke of Leinster and suite, with other distinguished personages. Madame R. Barrett has come all the way from the Antipodes, where she has been singing at Melbourne, &c., with great success. She possesses a fine and commanding voice, which she exhibited to perfection in Mozart's "Batti, batti," with the violoncello *obligato* played by Mr. Aylward of the Royal Italian Opera. Madame Barrett also sang Benedict's "Scenes of my birth," with harp accompaniment by Mr. John Thomas; Mr. Salaman's new song of "Celia;" Meyerbeer's cavatina from *Roberto* "Vanne disse;" and, in conjunction with Madame de Wilde and Mr. Herbert Bond, Mr. Henry Leslie's trio of "Memory," in all of which she displayed undeniable taste and musical feeling, and was much applauded. Madame Schneegan, a young and clever singer, sang Haydn's canzonet, "My mother bids me bind my hair," and, with Mesdames Raby and De Wilde, Spohr's trio, "Nights lingering shade," in which she seemed to have gained the approval of the audience. Miss Edith Wynne sang the "Blue bells of Aberdovey" and Benedict's "Rock me to sleep" with great effect. Mr. Herbert Bond indicated much improvement in "Una furtiva" and "La Donna Mobile," although he might have made a better choice. The concert commenced with Mendelssohn's grand trio in D minor, for pianoforte, violin and violoncello, well played by Mrs. W. Watson, Mr. W. Watson and Mr. Aylward. Mr. John Thomas performed a new MS. solo for harp with brilliant and deserved applause, and in conjunction with Mr. J. Balsir Chatterton, his duet, "Cambria" for two harps; Herr Wu. Ganz, performed his Romance, "Paroles d'amour" and his charming Mazurka, "La Voglia," which sent all the young and old ladies into a paroxysm of delight. Mr. Charles Salaman, with his pupil Miss Emma Lewis, played Dussek's grand duet, for two performers, op. 63, with excellent effect. Mr. Salaman played a new transcription of his serenade, "I arise from dreams of thee," and his new fantasia, "Kelembi," on negro songs. Mdle. Strindberg performed a piece by F. Ries—a great favourite in Germany called "Elfenreigen." Messrs. C. Salaman and W. Ganz were the accompanists.

MISS EDWARDS' MATINEE.—Miss Edwards, whose talent as a vocalist and pianist is recognised by more than her friends and pupils, gave her *matinée* at the Beethoven Rooms on Thursday, which attracted a brilliant attendance. The *matinée* commenced with Mendelssohn's sonata for piano and violoncello, played by Miss Edwards and Signor Pezze. Miss Edwards also gave Heller's "Reverie," No. 2, and Ascher's "Caprice scherzo," all of which indicated the possession of neat mechanism and undeniable feeling. The fair concert-giver sang Mozart's "Voi che sapete," Allen's "Far down a valley lonely," and Campana's "L'Emigré Irlandais," and pleased no less in her singing than her playing. Signor Pezze and Herr Oberthur each performed solos on their respective instruments. Madame Parepa patronised M. Gounod and Herr Blumenthal, and was encored in a song by the latter composer. Mr. Renwick gave a fair interpretation of Handel's "Nasci el Bosco," and the French tenor, M. Jules Mottes, achieved a good success in Balfe's "Si tu savais," and in Monpon's chanson from *Castil-belze*. Madame Casite, in an aria from *Il Trovatore* and a French air, was listened to with pleasure. The *matinée* evidently afforded satisfaction to the fashionable assemblage. Mr. E. Berger was the accompanist.

To the Editor.

FELIX MENDELSSOHN-BARTHOLDY.

(Dedicated to T. M. MOORE, Esq.)

F ame has immortalised his name;
E thereal harmonies lend their wings—
L ovely music to our nature clings—
I nspiration his divine spirit brings—
'X alting man from sin's stinging aim.

M ore we revel in these worlds of sound,
E ndearments more and more rebound;
N o pen can figure the enchanting spell
D eath will reveal,—but will not tell
E arthly spirits while here they dwell.
L isten! Oh listen to the angelic strains!
S weet, sweet rapture allays our pains,
S eraphic music greets our ears;
O ! midst this harmony who need fear—
H eavenly comforts encircle our hearts—
'N eath its influence mortal cares depart.

B rief was his earthly career;
A rt suffered a blow too severe;
R ich in ideas when death did steer
T o the tomb this God-like man.
H is creative genius had plann'd
O ther works to ennoble the soul of man
L o ! the thread of life was rent—
D eath dissolved his earnest intent—
Y et, with Heaven's will, we are content.

Yours respectfully,

THOMAS BOOTH BIRCH.

Stockport, June 20, 1866.

MISS KATE GORDON, the pianist, gave a *matinée musicale* at her residence, St. George's Road, Belgravia, recently, which was honoured by the presence of a numerous and fashionable audience. Miss Kate Gordon, of whom we have frequently had occasion to speak in highly favorable terms, is a pupil of Mr. Benedict, and is a pianist of considerable pretensions. The *matinée* commenced with an arrangement of Beethoven's Septet for pianoforte, violin, viola, and violoncello, executed by Miss Kate Gordon, Messrs. Webb, Otto Booth and Lidel, which went well and was much applauded. Miss Gordon, with Mr. Lidel, gave Chopin's *Duo Brillante Introduction et Polonaise*, for piano and violoncello, with good effect, and, with Mr. Robert Berniger, Thalberg's Grand Duet for the Pianoforte most brilliantly. The young lady also performed Ascher's elegant transcription of "Alice," receiving loud applause from all present. Madlle. Ida Gilless was highly successful in a new bolero by Mr. G. A. Macfarren, which pleased immensely; and Mr. Alfred Hemming, one of our most rising tenors, sang Costa's charming song of "My heart to thee," and a song by Mrs. Merest. Mr. Otto Booth played a violin solo, and Herr Lidel on the violoncello repeated, by desire, his daughter's elegant Nocturne. Mr. Leonard Walker in his usual rattling style gave his version of "Largo al factotum" and the beer-song from *Maria*; while Madlle. Elena Angeline was warmly complimented in Benedict's "Rock me to sleep." Messrs. Robert Beringer, E. Berger and Alfred Carter were the accompanists.

MADLLE. ROSSI'S MATINÉE MUSICALE took place in the beautiful villa of Sidmouth Lodge, Old Brompton, by kind permission of Miss Herbert. Madlle. Rossi is a pianist of considerable talent, which she displayed in solos by Prudent, Kettener, &c. Her execution in this style of music is neat and finished. She was assisted by a young violinist, M. Niedzielski, who played a solo by Vieuxtemps rather brilliantly. In the vocal music, Madlle. Rossi was supported by her sister, Madlle. Auguste Rossi, who sang "Come per me sereno" and the Bijou song from *Faust*. The fascinating duet singers, Madlles. Emilie and Constance Georgi, delighted all present by the perfection of their ensemble singing. Mr. Charles Braham sang "Eri tu," from *Il Ballo*, and "The death of Nelson," receiving loud applause both for his barytone and tenor achievements. M. Jules Mottes, the French tenor, showed the peculiarity of his voice and style not disadvantageously in "La Mariola," and in the French duo by S. Angelo, in conjunction with Mr. Valentino Blake, he found many admirers. Mr. Blake possesses a bass voice of splendid quality, and he has evidently studied in a good school. His low tones told with great effect in the aria from the *Zauberflöte*, "Qui sdegno." He received unqualified applause from the large and aristocratic audience. Messrs. Le Calsi, E. Berger, Veschetti, and Pilotti, were announced as the accompanists. After the concert the company promenaded the beautiful grounds of Sidmouth Lodge.

B. B.

NEW PHILHARMONIC SOCIETY.—A special meeting of the directors is called for Monday next, in St. James's Hall, for the purpose of receiving the resignation of Herr Molique as president of the society, and to elect his successor.

BRUSSELS.—The public, Flemish, Walloon, and quasi-French here, are loud in their complaints about the Opera. They say that there is a little too much monotony in the manner in which the theatre is conducted; as, when grand opera prospers, they observe, comic opera is neglected, and, when the latter is flourishing, the former is abandoned. Such, we are told, is the system which has been pursued for years. Now, last season, *L'Africaine* was very successful, and drew a great deal of money. What was the consequence? During a season of nine months, the only thing of any importance produced in the way of comic opera was *Le Capitaine Henriot*, and that was not played more than eight times. A distinguished Belgian critic, speaking of this state of things, sums up as follows:—"To conclude: the season has been an excellent one for the management, thanks to *L'Africaine*, but bad for the public, including even that portion of the public which admires Meyerbeer, for, with the very best inclination in the world, the most enraged *dilettanti* cannot possibly have stood twenty performances of *L'Africaine*. Now, there were no less than sixty. Let the reader judge for himself!" Next season, M. Letellier will retain the leading artists he has had this year.—At exactly eight o'clock, every evening, two orchestras strike up in the Park; one is the orchestra of the Théâtre de la Monnaie, under the direction of M.M. Hanssens and Bosselet; the other, a smaller one conducted by M. Steenebruggen.—M. Pierre Benoit has just sent off to Ghent the first part of his oratorio *Lucifer*, words by M. Hiel. This work will be performed by the Société Royale des Chœurs, during the Flemish Congress, which will be held at Ghent on the 28th August next.

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